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*Copy by Behzad of a portrait by Gentile Bellini*

*In the collection of 'L' J. R. Marten*



## EDITORIAL ARTICLES ON ORIENTAL ART

**I**n a nation so little acquainted with the West, but so rich in classical art and history, it is not surprising that the French Renaissance has been almost as successful as elsewhere in stimulating the history of our own. There are signs that the present rapidly increasing interest in the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East. For the time being, we are more concerned with the art of the East, which seems to have been lost or at least to have been presented in the obvious or the accidental. To us the art of the East presents the hope of discovering a more spiritual, more expressive idea of design.

Certainly the signs of this Oriental Renaissance are numerous. The British Museum, already so fortunate in the possession of the earliest known masterpiece of Chinese painting, has just acquired the earliest known work of the Chinese of the Tang Dynasty, which is a painting of a horse and rider. The artist is the Chinese, and the work is undoubtedly contains some very remarkable work of art. The painting is a painting of the Tang Dynasty, which hitherto has only been known here by report and by copies. We shall hope before long to devote some attention to this important acquisition. The British Museum is now acquiring the work of the Chinese through the energy of Mr. Sidney Colvin and Mr. Laurence Binyon, the national collection has been so notably enriched in this great classic art of pictorial design. It is not to be wondered that China may still have in store for us, but everything indicates the probability that

the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East.

The art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East. We shall also be the best efforts of modern Japanese art, and though the artistic products that find their way into commerce are not calculated to inspire any exaggerated hopes, it is possible that the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East. Perhaps, have already copied our civilization in the art of the East, and though the artistic products that find their way into commerce are not calculated to inspire any exaggerated hopes, it is possible that the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East.

Of the art of the Far East that of India still remains the least known and the least accessible to Western students.

It is not surprising that the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East. For a that after all, the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East. connexion we should have done so little to promote the art of the East, and though the artistic products that find their way into commerce are not calculated to inspire any exaggerated hopes, it is possible that the art of the East is not a passing fancy, but a permanent impression on the mind of the people, that they possess some of the treasures of the East.

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## EDITORIAL ARTICLES

### ❧ ORIENTAL ART ❧

**I**T is curious to think how often the West has turned to Oriental art for novelty, refreshment and inspiration. Oriental renaissances have been almost as common as Classical in the history of our art. There are signs that the present rapidly increasing preoccupation with Oriental art will be more intense, and produce a profounder impression on our own views, than any previous phase of Orientalism. For one thing, we are more disillusioned, more tired with our own tradition, which seems to have landed us at length in a too frequent representation of the obvious or the sensational. To us the art of the East presents the hope of discovering a more spiritual, more expressive idea of design.

Certainly the signs of this Oriental renaissance are numerous. The British Museum, already so fortunate in the possession of the earliest known masterpiece of Chinese painting, has just acquired the collection made by Frau Wegener in Peking. It is of very varied interest and quality, with examples of many periods from the eighth to the eighteenth centuries; and it undoubtedly contains some very remarkable works of art. Among the most interesting is a painting of the T'ang Dynasty, which hitherto has only been known here by report and by copies. We shall hope before long to devote some articles to this important acquisition. In the meantime we must express our gratification that, through the energy of Mr. Sidney Colvin and Mr. Laurence Binyon, the national collection has been so notably enriched in this great classic art of pictorial design. It is rash to prophesy what China may still have in store for us, but everything indicates the probability that such masterpieces will in the near future

command prices comparable with those of the greatest European painting.

Of the art of the Far East we shall also have shortly a welcome and keenly anticipated opportunity of study, in the examples from the Imperial collection which are being sent over to the Japan-British Exhibition. We shall also be able to study the best efforts of modern Japanese art, and though the artistic products that find their way into commerce are not calculated to inspire any exaggerated hopes, it is possible that an occasion such as this may have surprises in store for us. Japan may, perhaps, have already copied our civilization so thoroughly that, like us, she hides her real artists, and presents to the world at large only their commercial traducers. In that case such an occasion as this may serve to introduce us to artists whose work does not ordinarily make its way into the Western market.

Of the art of the Far East that of India still remains the least known and the least accessible to Western students. It is gradually being realized how much discredit it reflects on our administration of India that after so long and intimate a connexion we should have done so little to elucidate the history and cultivate the appreciation of Hindu art. The Indian Museum at South Kensington is, it must be admitted, deplorably inadequate in this respect, and the feeling of dissatisfaction at what we have done is taking practical shape in the formation of an India Society<sup>1</sup> for promoting and facilitating the appreciation of Indian art. We wish it every success, and shall do all that we can to assist in this laudable object.

Further signs of the force of this Oriental renaissance are not wanting.

<sup>1</sup> The hon. sec. is Mr. E. B. Havell, 7, St. Edmund's Terrace, Primrose Hill.

## *Oriental Art*

The Burlington Fine Arts Club's Summer Exhibition is to be devoted to Chinese pottery of the Sung and Ming Dynasties, a subject which has been treated more fully by Mr. Hobson in the pages of *THE BURLINGTON MAGAZINE* than anywhere else, and to which when the exhibition is open we shall hope to devote further study.

Finally, there is the great Exhibition of Mohammedan Art at Munich in June, which promises to throw a new light on

many vexed problems of the history of Oriental art, as may be seen from Dr. Martin's remarks in our present issue. This new knowledge may react considerably on our ideas about the development of European art. There are, indeed, many points where the contact of European and Mohammedan art is so close—and that at some of the most critical periods of development—that the establishment of certain *points de repère* is of great importance even to the historian of Western art.

### ❧ COUNT GOETZ VON SECKENDORFF ❧

**T**HE death of a mere amateur in the Fine Arts must seldom be worthy of special notice by *THE BURLINGTON MAGAZINE*, but the recent death of His Excellency Count Seckendorff, at Berlin, should not be allowed to pass unobserved. Count Seckendorff was the devoted servant and confidential adviser of Her late Imperial Majesty the Empress Frederick, Crown Princess of Great Britain and Ireland, a sister of King Edward VII. The debt owed by Germany to the Em-

peror and Empress Frederick was very great, and some of this should be shared by Count Seckendorff. The Exhibition at Berlin a few years ago of the works of English Painters of the Eighteenth Century was largely promoted and assisted by Count Seckendorff's personal efforts. In addition to this, Count Seckendorff was an accomplished artist. He frequently sent drawings and paintings to the London exhibitions, quite unostentatiously, and they seldom failed to find purchasers on their own merits. It is such a man that the world of art can hardly afford to lose.

### ❧ MR. ALFRED CHARLES WHITMAN ❧

**A** PASSING notice should be given to the recent premature death of Mr. A. C. Whitman, Principal Attendant in the Department of Prints and Drawings at the British Museum. Mr. Whitman was more than an industrious and a courteous official; he was a deep and learned student of engraving, especially of the English mezzotint-engravers, and his

works on the subject are authoritative. It is an open secret that Mr. Whitman refused the temptation of very much more lucrative employment elsewhere in order that he might devote himself and give his knowledge and experience to the public service. For some years Mr. Whitman acted as private secretary to the late Lady Charlotte Schreiber, and assisted her in the formation of her collections.



# NEW ORIGINALS AND ORIENTAL COPIES OF GENTILE BELLINI FOUND IN THE EAST

BY F. R. MARTIN



SOME time ago a Paris dealer, M. Vignier, showed me a lot of Persian miniatures which had been brought from Persia. I was not a little surprised to find amongst them a copy (reproduced as the frontispiece to this number) of the Bellini miniature which I found some years ago in Constantinople.<sup>1</sup> I was still more surprised when I found that this copy was signed by Behzad, the best Persian miniature painter, who worked in the beginning of the sixteenth century. This copy is in outline exactly the same as the original. This is almost always the case with Persian or Turkish copies after European paintings; but the colours are different, much harder, and never in the same tone. The sleeves of the dress are light green instead of purple red, which changes the whole aspect of the picture. Behzad has added a design of a man with a turban on the tablet which the prince holds on his knees. The golden design of the dress is executed in the most minute way in exquisite arabesque pattern of style different from that in the original. The face is exactly the same, with the exception of the eye, which Oriental artists never can draw in profile. They always draw them as if in full-face, and always make a white ring round the pupil. This is one of the most striking features of the eastern painters, and makes it easy to recognize if a miniature is a copy after a European painting or an original work.

This copy shows that the Bellini portrait was well known and much admired in the East, and that it probably was sent to the Sultan of Herat or the Shah of Persia, whose court painter Behzad was. I think this copy will convince all who still doubt the Italian origin of the original what a difference there is about eastern and western ways of painting. Fig. 1 shows a later copy, or rather an interpretation of the same subject. To judge from the execution, this must be the work of a copyist of about 1550-1600. Even here the eye is drawn in this characteristic way.

In connexion with this copy of a Bellini, I may be allowed to bring the reproduction (fig. 2) of another oriental miniature, almost certainly also executed in the school of Behzad, I am sure this is not an original oriental work, but a copy after the work of a European artist. That the subject of this portrait never sat for Behzad, who was never in Constantinople, will be clear to all those who know his exquisite portraits. The eye is here drawn in the same way as in the Bellini copy. The man represented is not a Persian, to

judge from the face and costume. The latter points to a Turkish person of importance and the long sleeves make it even probable that it is a Sultan or the son of a Sultan. The commanding way he holds his head, the eagle nose and the imposing character of the man make me think of Sultan Bayarid, the son of Mohamed the Conqueror, or Sultan Selim I. The later engraved portraits we have of Selim I. show him as a man with the same aquiline nose and moustache as all the members of the Osman family. The profile shows a certain resemblance to the little Bellini portrait. Could this not represent his brother?

Would it be impossible that the original was a portrait of one of the sons of the Sultan Selim painted by Bellini?<sup>2</sup> Perhaps some day one might find documents confirming this suggestion. We know that Bellini painted all the members of the family of the Sultan who were in Constantinople, and also know that he was ordered to paint most of his court people.

It is not so astonishing as it seems at first to find oriental copies of European paintings. In my work on Persian paintings, which will soon be published, I shall produce copies made by Turkish and Persian Court artists of a portrait of François I by Clouet, a portrait of Charles the Fifth and several other famous men of Europe. Even in that way a close study of the East will bring us many surprises of great importance for the history of European artists and their work.

When I wrote my first article on the Bellini I expressed the hope that other paintings would be found in Constantinople. I did not then know that this was already the case, and that I myself had in my portfolios two small drawings, which I publish here, and which I hope will be accepted as Bellini's.

The first (fig. 3) represents a gazelle, most delicately drawn, and painted in brown, grey and white. It seems to me to be exactly the same gazelle as that in the picture in the Louvre representing the *Reception of a Venetian Ambassador at the Court of the Kaliph in Cairo*, of which part is reproduced in fig. 4. This picture is from the school of Gentile; it could not have been painted in his lifetime, as it represents a scene that took place ten years after his death. It seems to me very likely that after his death several sketches were used by his pupils, and amongst others these animals, which are so masterly drawn. It was mounted when I bought it in the usual Persian way, on coloured paper, and retouched by an Oriental—to judge by the colour a

<sup>1</sup> See Vol. ix, pp. 141 and 148 (June, 1906), and Vol. xv, p. 237 (July, 1909).

<sup>2</sup> I have an instinctive feeling that this portrait is a copy after a Bellini, and that it could not be other than one of the family of Mohamed the Conqueror.

## *New Originals and Oriental Copies of Gentile Bellini*

Turk. Had it cleaned, and was struck by its beauty, but was clever enough to connect it with the Louvre picture. It was my friend Dr. List, at the Imperial Armoury at Vienna, who said to me: 'You know this is not Persian; it looks to me like a Bellini.' Half a minute after, I showed him the photograph of the Louvre picture, with the same animal but not so delicately drawn. It is not a work of Pisanello, as many are inclined to believe. It is feebler in character, and is drawn with shadow, which the Orientals never do, so I think there are no other painters capable of making such a fine drawing than Bellini. If critics agree with me that it is by Bellini, that settles the question of the splendid ink drawing of a camel belonging to Mr. Ricketts, which by some critics has been considered as a work inspired by Bellini. I am now certain that it is much earlier and made at Herat in the beginning of the fifteenth Century.

The little drawing of a hare (Fig. 5) was in the Persian frame as the gazelle. Dr. Muther says in his new history of art that it is probable that Pisanello had some Japanese prints in his hands. He forgets that Persia was at that time in close relation with Venice. In my book about Persian miniature painters I will show early Persian drawings, from about 1700, of animals finer than the best of Pisanello.

EDITORIAL NOTE.—Dr. Martin's interesting discovery of Behzad's copy of Mrs. Gardner's miniature ought to settle definitely the justice of his original attribution. Gentile's painting was reproduced in photogravure in *THE BURLINGTON MAGAZINE*, Vol. ix, p. 144 (June, 1906), and the comparison of that with the reproduction of Behzad's copy in this number is of the greatest interest for the light it throws on the different aims of Eastern and Western design. Gentile Bellini had clearly intended to adapt himself as far as possible to the demands of Oriental taste—so much so indeed that some critics were disposed to regard Mrs. Gardner's miniature as the work of an Oriental artist; but his Western habits of vision appear throughout. He has everywhere reduced the contrasts of light and shade and emphasized contrasts of local colour, but the essentially struc-

tural basis of his drawing predominates. It is really built up of lighted and shaded planes, though this fact is deliberately concealed. Bellini's outline, for all his attempt to make a rich and harmonious silhouette, is in fact a contour. When Behzad, trained entirely in an art of silhouette, and not of plastic contour, came to interpret Bellini, his first feeling was evidently one of regret that the outline, seen purely as flat linear design, should have so vague and indefinite a character, and he set himself by subtle and instinctive readjustments to establish that intimate relation of all the elements of the outline for which Bellini, preoccupied as he was with structure, had so little sense. The result is that the figure tells as a single whole silhouette and that the eye recognizes at once the most deliberately intended relations in the quantities and character of all the curves of which it is composed. Most significant in this respect was the need he felt for giving interest and linear perfection to the line of the robe upon the floor which Bellini had barely indicated. His correction of Bellini in the silhouette and placing of the turban are also highly instructive. Then again he found the contrasts of local colour too few for a design which neglected plastic relief, and accordingly a number of new elements are introduced. The pose and the movement are given by sharply distinguishing the sleeves, and by indicating the fall of the garment on the body by showing its strongly contrasted lining. Finally the end of a waistband gives yet another invaluable pattern-element. Having thus concentrated and reinforced the flat linear effect throughout, Behzad is able to dispense with light and shade, except for a slight indication around the eye, which, as Dr. Martin explains, the Oriental tradition prevented his visualizing completely. The extraordinary way in which Behzad has been able to concentrate and intensify Bellini's design, so far as the disposition of volumes and spaces are concerned, shows that the Eastern artist was the master of a science of pure linear, non-plastic, design, of which even a great draughtsman like Gentile Bellini was ignorant. With regard to the portrait of a Turkish prince, fig. 2, the authority of Dr. Martin on Oriental miniatures is so great that we are content to lay the photograph and his opinion on it before our readers.—ED.





COPY OF A B. HZAD COPY AFTER GENTILE BELLINI  
IN THE COLLECTION OF DR. F. R. MARTIN



COPY OF A PORTRAIT OF SULTAN SELIM I. AS A YOUTH ( )  
IN THE COLLECTION OF DR. F. R. MARTIN



DRAWINGS OF A GAZELLE AND A RABBIT BY GENTILE  
BELLINI. IN THE COLLECTION OF DR. F. R. MARTIN



PART OF THE RECEPTION OF A VENETIAN  
AMBASSADOR, BY GENTILE BELLINI, IN THE TOUARE.





## THE SALTING COLLECTION—II

### THE ITALIAN PICTURES

BY CLAUDE PHILLIPS

IT may be conceded at once that the Italian pictures comprised in the great Salting bequest, though of singular variety and exceptional importance, are such as to the general public might, on a first, superficial survey, be a little disappointing. There are few among them to which those in whom the love of art dominates the love of history and archaeology may surrender themselves wholly, careless for one blissful moment of all the subsidiary yet important questions by which the specialist is at once beset when he approaches a painting by an Italian master of the fourteenth, fifteenth or sixteenth century. Still, the gain to the National Gallery by the addition of these pictures cannot well be over-rated, and will, I hope, be much more generally appreciated when—as a good number of them already are—they come to be arranged according to the schools to which they respectively belong, and with which in the end they must necessarily be incorporated. Three masters hitherto unrepresented by unquestioned examples enter the gallery triumphantly with works the representative character of which will be at once recognized, these being the Umbro-Florentine Fiorenzo di Lorenzo, the Florentine Bastiano Mainardi and the Milanese Cesare da Sesto.

Boltraffio displays widely diverging aspects of his engaging if limited talent, and his fine painter's gift in a *Madonna and Child* and the exquisite *Narcissus*. Francia as a portraitist is nobly represented by the *Bartolommeo Bianchini*, as a painter on the scale of miniature by the pathetic *Pietà*.

A phase of Basaiti's Alvisesque art, hardly known in England, is instructively shown in a fine *Virgin and Child*; the naïveté of Cima da Conegliano as a narrator is illustrated by the beautiful *David and Jonathan*.

A life-size portrait of the late time of Alvise Vivarini, authenticated by a most majestic and indubitable signature, contrasts with, and follows instructively upon, his wonderful little Antonellesque *Portrait of a Young Man*, which is among the most precious productions of the master and the period.

We have for the first time in a collection which possesses an unrivalled group of works of Sebastiano Luciani's Michelangesque time, a painting, *The Daughter of Herodias*, to illustrate his initial Giorgionesque phase. These, and the other fine pictures presently to be specified, may not exactly be things that would be starred in 'Baedeker' or ecstatically gazed upon by the tourist, or popularized by the post-card. They are, nevertheless, beyond question works of high importance by the

addition of which to our treasures even so great a collection as that of the National Gallery may be esteemed appreciably the richer.

The first in order of date among the paintings with which I have to deal is a *Virgin and Child with Angels* of which I cannot positively state that it is Italian at all, although I strongly incline to the belief that it is of the Neapolitan school, under a certain Flemish influence, and that it belongs to the third quarter of the fifteenth century. It is assuredly not of the French school, to which it is provisionally ascribed at the National Gallery—not even of that southern French section of it which so merges in the northern Spanish, that at present there is some difficulty—as notably in the case of the sublime *Pietà* of Villeneuve-les-Avignons, now in the Louvre—in disentangling the one from the other. More plausible is the ascription to the Sicilian school, since there are certain points of contact between this Salting *Madonna* and Antonello's well-known *Annunciation* which so nearly perished in the awful catastrophe of Messina. This *Virgin and Child*, which I hold to be Neapolitan, is unique in character, and of the strangest fascination. The unity, the intensity of the general tone, are extraordinary, the little panel crushing and effacing everything that is placed beside it; the sombre, but finely contrasted colours are jewel-like in splendour, glowing as if lighted by a flame within—as some dusky gems seem to be. The unquestioning directness and naïveté work with a potent effect which is hardly to be paralleled even in the Netherlandish paintings of the same period. Faults and short-comings are so obvious, so entirely on the surface, that it is unnecessary to touch upon them here.

We may now pass on to the Florentine school, which receives notable additions. A *Virgin and Child with Angels* is an important example of the intermediate picture so frequent in the Florentine art of the Quattrocento. The motive is the familiar one of the Infant Christ supported by angels, and thus presented to the Virgin. This originates with Fra Filippo Lippi, though with him it is not found in exactly this form. We have, in addition to the famous *Virgin and Child with Angels* of the Uffizi, by the master himself, No. 589 in the National Gallery, in which there is but one angel; the similar but much finer *Virgin and Child with Angels* of the Naples Museum, which Mr. Berenson ascribes to 'Amico di Sandro'; then a painting of exactly the same type, but by a more formal and a weaker hand, in the little gallery of the Ospedale degli Innocenti at Florence; and other variants, too, which it is hardly necessary on this occasion to designate. This example that we are discussing is notably

## The Salting Collection—The Italian Pictures

different from the rest, being more incisive in design and rendering, strenuous rather than tender in sentiment, and somewhat hot and tawny in colour, in comparison with the pale, silvery tone and quiet harmonies affected by those who are in more immediate contact with the Frate. There is here, modifying the formula and in a way combating the influence of Fra Filippo, a strong tincture of the art and the methods of the Pollajuoli. I trace a certain resemblance between this work and a *Madonna and Child with an Angel* which belonged to the late Lord Battersea, and was exhibited at the New Gallery in 1894.<sup>1</sup> The ugly and unimportant *tondo* ascribed to Jacopo del Sellaio, which has for some time past by no means adorned the National Gallery, might well have been excluded in favour of the interesting, though ill-drawn *Portrait of a Man* which is attributable, with a note of interrogation, to Amico Aspertini; or of the *Virgin and Child with a Donor*, by Previtali, both of which have been definitively excluded from the temple. The *tondo* of the school of Botticelli, *The Virgin and Child, with the Infant St. John*, would not have been greatly missed had the Trustees declined it. And yet there is sufficient justification for its inclusion among the pictures selected to take their place with the nation's treasures, seeing that the panel is pleasing, decorative, and nearer to the master himself than are the most of the too numerous Botticellesque productions admitted to a place in the national collection, and there serving chiefly to blur and falsify the image of the true Botticelli. To the indubitable and universally accepted works of the master's youth, in the possession of which we should glory, are still, strangely enough, denied their rights, while second and third rate stuff masquerades under the great name, the magic of which is all-potent even beyond the realms of the critic and the connoisseur. Not less than books, pictures and picture galleries have their fate, which in vain they strive to elude. Notwithstanding this new influx of pictures, and although the authorship of Domenico Ghirlandajo is claimed for four panels now hung in the galleries, his own brush is in them nowhere to be traced. In the same way, notwithstanding repeated efforts, and some make-believe, the Louvre is still without its Giovanni Bellini; as the Kaiser-Friedrich Museum is still without its Perugino. We have to bear our punishment for allowing the admirable *Giovanna Tornabuoni* to escape after it had hung for so many years, as the property of the late Mr. Willett, on the walls of the National Gallery. Of the *Portrait of a Youth* (No. 1,299) in its present bedaubed and disfigured condition it is hardly necessary to speak; and of the *Bust Portrait of a Girl* (No.

1,230) it will not be seriously contended that the great Florentine portraitist is to be made answerable for its second-rateness. The *Salting Portrait of a Young Florentine Nobleman* is a splendid piece, but beyond reasonable doubt not Ghirlandajo's but Mainardi's. A comparison with the three portraits from the brush of the latter in the Kaiser-Friedrich Museum will afford convincing evidence in support of this attribution. Domenico Ghirlandajo's grandly incisive style in portraiture is known to us not only from the innumerable likenesses of contemporary Florentines scattered throughout the Santa Maria Novella frescoes and those in the Sassetti chapel, but by such works as the *Giovanna Tornabuoni*, the *Old Man Embracing a Child* of the Louvre, and the *Francesco Sassetti with His Son* in the collection of Mr. R. H. Benson. The *Young Florentine Nobleman*, admirable as it is, lacks this authority, this accent, this Florentine *fierezza*. As Mainardi's finest work of the kind must rank the *Virgin and Child with St. John*, which shows him in a composition of this intimate kind very nearly on a level with his more famous brother-in-law. Finely rhythmic in its quietude is the *ordonnance* of the picture, based very possibly on some sculptured relief by Verrocchio or a craftsman of his school; entirely Verrocchiesque, too, are the modelling of the Virgin's head and the arrangement of her veil. The landscape, with its motives taken from the world-famous buildings of ancient Rome, is of quite peculiar finish and beauty. Here a very curious problem arises. In the Museo Civico at Pisa have recently been placed two altarpieces, formerly in the church of Sant' Anna there, both of them ascribed to Domenico Ghirlandajo, in accordance with a tradition descending from Vasari and confirmed by Crowe and Cavalcaselle, Burckhardt, Herr Steinmann, Monsieur Hauvette and others. Of these (judging by reproductions given in the 'Bollettino d'Arte'<sup>2</sup>) one altarpiece—that with the Virgin and Child, St. John the Baptist, St. Bernard, St. Jerome, and St. Joachim—is unquestionably by Domenico. The other—that with the Virgin and Child, St. Lawrence, St. Rose, St. Stephen, and St. Catherine of Alexandria—is, as it appears to me, from the same brush that painted the *Virgin and Child with St. John* in the Salting collection. The same delicately round, unaccentuated modelling, the same spiritual atmosphere, soothing, and placid rather than truly elevated, and, above all, a conception of the Virgin and Child, a playful relation of the Infant Saviour to His mother, that is even more markedly Verrocchian. The central motive is, indeed, practically identical with that of the Verrocchiesque but uncouth *Madonna and Child* so strangely ascribed

<sup>1</sup> Exhibition of Early Italian Art at the New Gallery, 1893-94, No. 93. See also Salomon Reinach, 'Répertoire de Peintures,' etc., Tome 1<sup>er</sup>, p. 161.

<sup>2</sup> 'Bollettino d'Arte,' Anno III, Fasc. IX. Roma, 1909. See the article, 'Di due tavole del Ghirlandajo nel Museo Civico di Pisa,' by Augusto Bellini Pietri, director of the Museum of Pisa.





DAVID AND JONATHAN. BY CIMA DA  
CONEGLIANO. IN THE NATIONAL GALLERY









PIETA, BY RAPHAEL IN THE NATIONAL GALLERY



NARCISSUS, BY BOTTICELLI IN THE NATIONAL GALLERY



## The Salting Collection—The Italian Pictures

at Munich to Leonardo da Vinci. I am, therefore, very strongly inclined to believe that the Pisa altarpiece is, for all its credentials, not by Domenico Ghirlandajo, but, like the Salting picture, by Mainardi. To Ghirlandajo is further ascribed the very interesting portrait in tempera of *Costanza de' Medici*, which has long been on loan in the gallery. This is again markedly Verrocchian in type; in a certain monumental calm and objectivity, though not in design, it recalls the famous Verrocchio-Leonardo *Portrait of a Lady* in the Liechtenstein gallery at Vienna. It certainly does not suggest Ghirlandajo either in the forms or in the design. The name of Lorenzo di Credi, Verrocchio's chief and most faithful assistant after Leonardo had departed, naturally presents itself. The arrangement is suggestive of his art, and so are the colours of the robe and its surroundings; so is the painting of the flowers in the lady's hand, so, too is the window to the spectator's right: a feature, this last, which we find in not a few *Madonnas* belonging to this inner circle having the great sculptor-painter as its centre. Thus the National Gallery has acquired fine Florentine pictures, but still no Domenico Ghirlandajo. In the *Girolamo Benevieni*, once in the Torregiani collection at Florence, it now owns a remarkable portrait by his son Ridolfo Ghirlandajo, a strange and generally unsatisfying painter who seldom approaches so near to true Florentine grandeur as here. This lean, anxious, elderly citizen, so keen and penetrating, so wolfish and careworn of aspect, would make even a deeper impression on the student than he does, were it not that his grim visage calls up memories of more than one very similar portrait from the same brush—and notably of the *Portrait of an Old Man* in the collection of Lady Henry Somerset at Reigate Priory. The most precious jewel of Italian origin in the Salting collection is, to my thinking, the *Virgin and Child* by Fiorenzo di Lorenzo, painted by this Perugian master in the Umbro-Florentine style and according to the formula of Verrocchio, but in a very different spirit. Mr. Roger Fry has so recently described and analysed this picture in the pages of *THE BURLINGTON MAGAZINE*<sup>3</sup> that there is no excuse for returning to the subject, however great might be the temptation to do so. There is here, for once, a perfect fusion of the Florentine and the Umbrian—the convincing structure, the concentrated design, the aim and purpose of the one being clothed and adorned with the ingenuous grace, the mild effulgence of the other. Loftiness of aspiration, poignancy of emotion is not attained, is not, indeed, aimed at in this *Virgin and Child*; but it is irradiated with pure beauty and a light-wave of happiness unclouded by foreboding. The *Virgin and Child* by Luca Signorelli is a weighty and grandiose performance,

somewhat sombre and lurid in colour, and far from equal in quality to Mr. R. H. Benson's beautiful *Madonna* recently exhibited near it at the Burlington Fine Arts Club. It will nevertheless help worthily to represent the mighty Umbro-Tuscan at the National Gallery, where at present only the great *Circumcision* from Hamilton Palace displays his powers at their highest. Apparently Siena did not cast her spells over the late collector: only the beautiful little *Virgin and Child* by Benvenuto di Giovanni represents at the end of the fifteenth century her school, then arrived at the moment of decline, yet, even in its sunset and waning of true vitality, adorned with peculiar graces. The small Umbrian *Virgin and Child Enthroned, with Saints*, by Andrea d'Assisi, is of a pleasing Peruginesque design, yet both in conception and execution a sadly empty, invertebrate thing. Not much more stimulating is the curious *Portrait of a Man*, accurately put down as 'Umbrian school,' and which we may pretty safely ascribe to Lo Spagna. The poor characterization, the lack-lustre eyes, the lips of pale coral, the upper one delicately arched—these are so many characteristics of his languid ultra-Peruginesque style.

Few things in the whole Bequest are more remarkable than the *Concert* (two men and a woman singing and accompanied by one of their number on a lute), a work of a grandiose and impassioned realism recalling with a difference that of Cosimo Tura, which is in all probability rightly ascribed to his follower Ercole de' Roberti. If it is his, it must, however, represent a phase of development of this Ferrarese master with which we are as yet imperfectly acquainted. One much-discussed picture—the beautiful *St. John the Evangelist*, now in the Morelli section of the Bergamo Gallery—goes perfectly with the *Concert*, and must surely be by the same hand. Morelli himself at one time attributed his *St. John* to Ercole de' Roberti. Francia is represented first by the imposing *Portrait of Bartolommeo Bianchini*, which ranks high in his *œuvre*, without equalling the *Evangelista Scappi* of the Tribuna. It is too subjective in character to take supreme rank, and cannot without loss of prestige suffer the comparison to which it is at present submitted with a male portrait by Lorenzo Costa (Cohen Bequest), which is of an incisiveness, a penetrating power recalling the triumphs in this field of fifteenth-century Netherlandish art. Of a most moving and lyrical, as well as dramatic, beauty is the little *Pietà* by Francesco Francia, a group which, notwithstanding the exiguity of its proportions, produces an effect of rhythmic breadth and grandeur as it stands out against its background of clear, pure Italian landscape. The obvious fact that the majestic upstanding figure of the mourning Virgin, and more or less that of the Christ also,

<sup>3</sup> Vol. xvi, No. 83, p. 267 (Feb. 1910).



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have been suggested by those in one version of Marcantonio Raimondi's famous *Pietà*, an engraving probably executed from a design furnished by Raphael, has, not unnaturally, given pause to some connoisseurs; yet, as I hold, without sufficient cause. It has been surmised by Crowe and Cavalcaselle that Francia in his later years underwent, or consciously submitted to, the influence of Raphael, much as old Giambellino was attracted to, or unconsciously enveloped in, the art of Giorgione. That the development (not always improvement) of Francia's art throughout his extended career is thoroughly consistent will not be denied. But this is not incompatible with the theory of the great art-historians, if not pushed too far. There is no reason then why he should not have borrowed one grand figure, or perhaps two, from the radiant young master, as translated by the burin of his own ex-pupil Marcantonio. Indeed the whole *Pietà* gives proof of the influence of the younger on the elder artist. It is particularly interesting as being almost the only painting on the scale of miniature that can be allotted to Francia's later years. To a much earlier period in his career belong the delicious little *Nativity* which so long adorned the Salon Carré of the Louvre, and that exceptionally elaborate composition of small figures, the *Adoration of the Magi* in the Dresden Gallery. Everywhere, however, the treatment of landscape, and more especially of foliage, remains the same, and this in itself constitutes a signature.

Venice, equally with Florence and Milan, has been honoured by the indefatigable collector to whom our debt of gratitude is so heavy. The *Virgin and Child* by Marco Basaiti, though it is not precisely what our neighbours call *avenant*, is one of the most interesting things in this section of the Bequest. It shows the true Basaiti of the earlier time—no Bellinesque, but a genuine Alvisesque—hard, stern, objective, yet strenuous, and with a strong individuality which later on will, little by little, melt away. This is the Basaiti of the *Madonnas* in the Kaiser-Friedrich Museum and the Parma Gallery. But still more closely does the Salting panel resemble a *Virgin and Child with Donor*, in the Museo Civico at Venice.<sup>38</sup> The *David and Jonathan*, of Cima da Conegliano, stands alone in the art of its time as a representation of this touching and beautiful subject. A mere dry analysis of the technical merits and shortcomings of this exquisite little piece would give no notion of its peculiar charm. As a narrator Cima shows a naïve and touching simplicity which is without parallel in Venetian art, even in the works of the Venetian narrator *par excellence*—Carpaccio. Surely 'the love that was wonderful, passing the love of women,' has never in art been suggested with a

more divine purity and pathos. The boy-hero, his face still set, his eyes still ablaze with the stress of the heroic combat, is gently led along by Jonathan, proud and loving as an elder brother might be, so that he may render an account of his great victory. This scene is not less a *poesia* than Cima's little *Diana and Endymion* in the Parma Gallery or his *Triumph of Bacchus and Ariadne* in the Poldi-Pezzoli Gallery at Milan. The Sacred Love for once has even more than the charm of the Pro fane! The *Virgin and Child* from the same brush is a good average example of Cima's powers, which suffers something from too little broken masses of crimson in the Virgin's robe. It is less vivid, less genre-like in charm than the *Madonna with the Infant Christ standing on her knees*, No. 634 in the National Gallery, but superior to the larger example, No. 300, of which variants exist in the Kaiser-Friedrich Museum and in the Accademia of Venice. The *Salvator Mundi* of Previtali is but a second-rate performance at the best; its chief value is in the majestic signature with the date 1519, which serves to authenticate it. All the same, I would gladly surrender it in exchange for the *Virgin and Child, with a Donor*, by Previtali (No. 184 of Messrs. Agnew's list), which, as I have said already, has been declined. The *Virgin and Child*, by the same Bergamasque painter, which has been accepted, is a bright and pleasing example of his mature art—that is to say, of the period during which he came under the influence of Lorenzo Lotto. It would not be easy to find a more unsatisfactory Bartolommeo Veneziano than this *Portrait of a Lady*, which must belong to his later time, and adds nothing to our knowledge of his sometimes fanciful but too often unequal and vacillating art. The very important *Male Portrait* by Alvise Vivarini must be accounted a notable addition to the Venetian pictures at Trafalgar Square, notwithstanding that the panel is confessedly not in the finest condition. If an absolutely Draconic severity were to be exercised in this respect, and great works excluded merely on account of defective condition, we should perforce be compelled to shut out from the National Gallery such masterpieces as the *Nativity* of Piero della Francesca, the *Ariosto* of Titian, and *The Education of Cupid* of Correggio. This portrait must belong to the late time of the severe and self-contained Alvise; its rather unusual dimensions, not less than the comparatively modern style of the characterization, are so much evidence in favour of this assumption. We are here a long way from, though hardly in advance of, the wonderful little *Portrait of a Young Venetian* in the Antonellesque mode which Mr. Berenson a good many years ago restored to Alvise. This last has been so long at the National Gallery that we have come to look upon it as our own. It must be owned that neither the earlier nor the

<sup>38</sup> (Ed. Alinari) Pe 2<sup>a</sup> No. 18391. Venezia-Museo Civico Correr. Madonna col Figlio (Marco Basaiti).





MADONNA AND CHILD, BY FIORENZO DI  
LORENZO. IN THE NATIONAL GALLERY









VIRGIN AND CHILD WITH ST. JOHN, BY  
MANTegna, IN THE NATIONAL GALLERY



PORTRAIT OF A MAN, BY ALVISE  
VIVARINI, IN THE NATIONAL GALLERY



## *The Salting Collection—The Italian Pictures*

later of the Salting portraits by the last of the Vivarinis affords much evidence in support of Mr. Berenson's bold ascription to his favourite Venetian master of the magnificently grave and in its very rigidity imposing *Portrait of a Man*, hung in the long gallery of the Louvre, where it is still ascribed to Savoldo. The *Daughter of Herodias* by Sebastiano Luciani is, as I have already pointed out, chiefly valuable as affording a characteristic example of the great eclectic at the time when he was first and foremost among Giorgione's followers. This is the period of the S. Giovanni Crisostomo Altarpiece, in the church of that name at Venice. Even now we have nothing in the national collection to illustrate Sebastiano's Raphaelesque period—that of the so-called *Fornarina* in the Tribuna, of the *Dorothea* once at Blenheim Palace and now in Berlin, and of the Sciarra *Violin Player* (now owned by the Baroness Alphonse de Rothschild). The transition to the period of entire subjection to Buonarroti is splendidly illustrated, however, by the *Giulia Gonzaga*, in the collection of the Earl of Radnor at Longford Castle, which was once, like its fellows, put down to the Urbinate. The imposing yet unsympathetic *Virgin and Child*, by Cariani, exhibits this curiously impressionable and restless painter in his Palmesque phase. He is all himself, however, in the *Portrait of a Patrician* (?), probably, as we may gather from the landscape background, painted at Bergamo. This is of a splendidly downright and unblushing realism, which suits the master better than the more poetic mode assumed, it may be, to meet Venetian requirements. The colour-harmony is a curious and beautiful one of green and gold, with a sheen of rose-grey in the sun-gilt clouds. The little *Magdalen* of Correggio is beyond question the original of the very heavy and awkward copy which is much better known, just because it is in the Uffizi. Heavy and awkward, too, as regards the proportions of the figure, is even this original, which is redeemed all the same by the freshness of the colour-harmony—the characteristic one of white and blue framed in verdure of a fresh, silvery green. The exquisite sinuous grace of Correggio is for once in abeyance; this all too substantial *Magdalen*, so calm, so comfortably established in the leafy wilderness, as little suggests the irresistible fascinations of the brilliant courtesan as she does the ardent repentance and devout contemplation of the saint. Milan is hardly less favoured than her sisters and rivals, Venice and Florence. I do not, however, place high among the additions to the national treasures the frigid, mannered *Virgin and Child*, ascribed to Andrea Solario, but really by an imitator, who is probably, judging by his technique generally, and above all by the colour and type of the landscape background, an Italo-Flemish eclectic. Curiously enough, the painter,

whoever he may be, has also cast a side glance at the *Mackintosh Madonna* of Raphael. The little *Madonna and Child* by Boltraffio is an early work, fresh and of a charming and unusual rhythm. The even, daylight quality of the colour-scheme is still that of the indigenous Milanese school; it denotes that Boltraffio was not at that time as completely subjugated by Leonardo as he afterwards became. The *Narcissus* of the same painter is a jewel of mild, cool sheen and flawless beauty which greatly enriches the Milanese section of the collection. It is a naïvely romantic and tender version of the classic myth, eminently Leonardesque in its smiling and mysterious self-concentration, yet at the same time in its lack of deep seriousness eminently Milanese. There is another *Narcissus*, of the same design and rather larger dimensions, in the Uffizi, the only material variation being that it shows less of the fountain into which the beautiful leaf-crowned youth gazes, enamoured of his own perfections. The Uffizi version is also an original Boltraffio, but, I think, of less exquisite quality, of a less jewel-like workmanship, than the little Salting panel. Of great importance is *The Daughter of Herodias* (not *Judith* as in the list compiled by Messrs. Agnew) by Cesare da Sesto. There are passages in this sinister and in a sense repellent piece of the rarest technical perfection, and the glacial calm, the aloofness from all human sentiment, which more or less pervades all Cesare's work, is here curiously well suited to the subject. Though the technique, the treatment are still Lombard and Leonardesque, the picture belongs to a late period of Cesare's practice, when he was under the influence of Raphael, and even, to a certain extent, of the Roman Michelangelesques. There is in the Imperial Gallery of Vienna a painting by him identical in subject, design and treatment, though not in the colour-scheme, with the *Daughter of Herodias* of the Salting Bequest, but of less fine quality, and probably only in part from his own brush. Cesare was, indeed, one of the few Cinquecentists who did thus repeat themselves, though not absolutely without variation.

In conclusion, I propose to mention two interesting portrait pieces, one of which, though not by an Italian, must be accounted of the Venetian school, while the other has erroneously been classed with the North Italian pictures. The former is a portrait-group, laconically catalogued in the Agnew list as *Three Men and a Child*, by Antonio Moro. This is not, however, by the great Italianized Dutchman, but by Giovanni Calcar, a Netherlander, too, yet one of the ablest pupils of Titian, and a painter who more nearly succeeded in transforming his Northern into Venetian art than the more gifted Moro cared to do. All the world knows the fine *Portrait of a Young Man* from Calcar's brush (dated 1540) which hangs next to great

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portraits by Titian in the long gallery of the Louvre, and proves itself not wholly unworthy of its place. Another *Portrait of a Young Man* (dated 1536) is in the Kaiser-Friedrich Museum, where it is not less greatly honoured. The Salting group, incisive, imposing, but in comparison with a true Titian lacking somewhat the Venetian suavity, is perhaps the most important work extant by this Calcar. The obvious fact that the figure of the child has been suggested by that of the *Daughter of Roberto Strozzi*, in the celebrated Titian obtained by Berlin from the Strozzi Palace in Florence, and that the year inscribed on the latter is 1542, dates the Salting group within a year or two. Calcar died at Naples in 1546. The other picture in question is the *Portrait of a Musician* (?),<sup>4</sup> which hangs at the National Gallery with the Milanese and North Italian pictures, in their company looking a little hard, strange and out of its element. This admirable summing up of a man is assuredly of Northern, probably of Netherlandish origin, and if transferred to its proper *milieu* would appear, what it is, a masterpiece of quiet yet intense characterization. Particularly fine, and singularly expressive of the man's idiosyncrasy and pursuits are the pale, blue-veined, delicately modelled yet powerful hands. It is impossible to be very affirmative as regards the authorship

<sup>4</sup> No. 2511 at the National Gallery, where it is attributed to Giulio Campi, who, by an oversight, is described as of the Roman instead of the Cremonese school.

of this remarkable work. Nearest to it in style and mode of conception is the *Portrait of a Man of the Tucher Family*, in the Kaiser-Friedrich Museum, where it is or was ascribed in the alternative to Nicolas Neufchatel (Lucidel), or to Joos van Cleve the Younger (Sotto Cleve or Clef le Fol). The same hesitation is permissible in the case of the Salting portrait. I incline to attribute it to the last-named master, characteristic of whom are the 'speaking' hands, which so dramatically support the general conception. Yet I must own that the technique does not exactly accord with that which may be studied in the portraits at Berlin, Munich, Windsor Castle, and in the Pitti Gallery.

One word must on the present occasion suffice to recall that the Bequest includes two Canalettos of audacious design and authoritative, unfaltering execution—two diverse views of the Piazza San Marco—and a brilliant little series of Guardi's of the best time—that when ease and exquisiteness had not degenerated into bravura. Of these last the most fascinating, if not the most masterly, is the so-called *Torre di Mestre*. This has, with a sparkle and veiled gaiety all Guardi's own, a delicious blue-grey tonality, very like that of a Whistler. By the way, the Anglo-American master who admired so little, and was so little affected by the opinion of his fellows, was a passionate admirer both of Canaletto and Guardi, tremendously respecting the former, yet not without hesitation preferring the latter.

## ANCIENT PERUVIAN POTTERY

BY C. H. READ, LL.D.



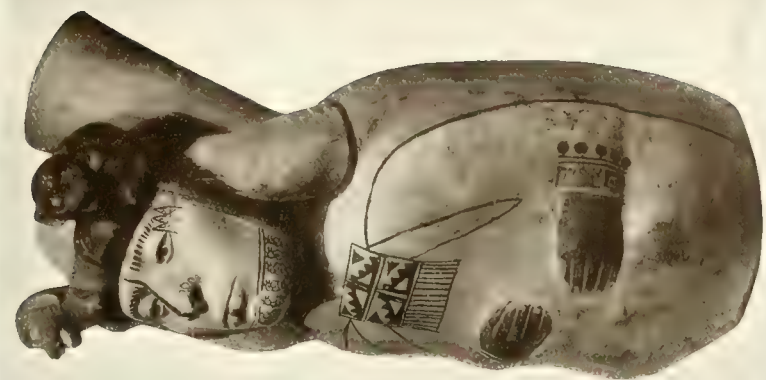
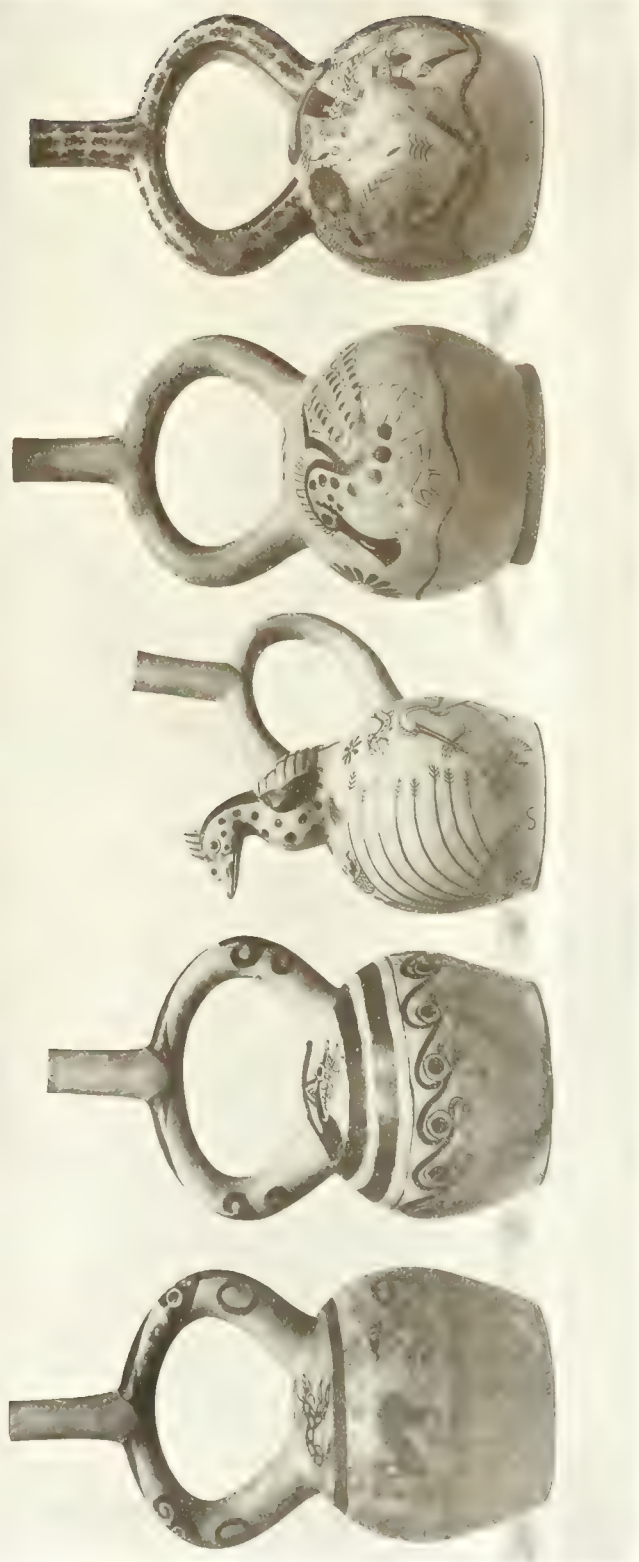
THE readers of THE BURLINGTON MAGAZINE will probably be somewhat surprised at a subject like the present being thought worthy to come within the scope of an artistic publication. The art of the vanished civilisations of the

far western world is not only too remote and exotic for such company as it generally finds in European art journals, but, as a rule, its manifestations are so strange, so widely different in motive, that even the cultured and observant amateur dismisses such objects from his mind, without even going so far as to fix his attention upon them. In almost all cases he is justified. The canons of primitive art in ancient America are so foreign to any that have ever been in force with us, that the study must be taken up from an entirely different standpoint, generally archæological or ethnological rather than artistic. But without trying to exalt the artistic capacities of the ancient Mexican or Peruvian to a height comparable with those of the eastern hemisphere, it may safely be

claimed that some of their finer productions will stand comparison on equal terms, and will not suffer by being subjected to the test of European canons. Further, it may be urged that a study of the struggles of any primitive culture towards its own ideal is not without its uses. It is commonly found that such attempts at decoration by early man have an astonishing similarity one to another, no matter how widely separated they may be geographically. Thus, unlikely as it may seem, links may be found, and problems solved, in the history of our own arts, by an excursion into those even of the Aztecs or the Incas. So far, however, as I take an apologetic attitude in this matter, I should like to make it quite clear that it is only in relation to this extraneous form of art in general, and by no means in depreciation of the particular objects that are here to be dealt with. They are of so exceptional a character, so far in advance of the ordinary products of ancient Peruvian civilization, that I have no fears in placing them without apology before the readers of this journal.

The recent history of the collection to which the vases in our illustration belong is of the









## Ancient Peruvian Pottery

simplest. They were discovered in the Chicama valley near Truxillo during a search for the buried treasure of the Incas. The site was at the base of the hills where the wind had driven away the upper layers of sand, and thus brought the graves in which they lay much nearer the surface than had been the case when the burial took place. According to the account, the graves from which these vases were taken were beneath a later cemetery, and therefore presumably of much greater age. While the remains in the upper graves, bones, textile, wood, etc., were in a comparatively good state of preservation, the corresponding relics in the lower stratum were much decayed and for the most part fell to pieces on being touched. This would seem to provide further evidence of age, and at the same time account for the fact that only the vases were brought to Europe. As to the date to which they belong, it would be hazardous to speculate except in the most general terms. Claims have been made on their behalf for an antiquity of many thousands of years, but as a matter of fact we have no data for coming to any sound conclusion. It has been stated, moreover, that they do not belong to the period of the Incas, with whom the Spanish invaders had to deal, but with a previous and much older civilization called Chimú. This name, originally that of a province, came later to be used, according to Garcilasso de la Vega, himself an Inca, as the name of a chief, and the ruins of his former splendour may still be seen near Truxillo. The riches and fertility of the country seem to have been very great, and we may assume that these material facts had some influence in determining the pious Inca to bring the country under the sway of the priests of the sun. Of all the districts in the Chimú province, the valley of Chicama was the most fertile and beautiful, and was formerly called the granary of Peru. Thus it is inherently probable that the most expert craftsmen and artists in the country would be found there. All this rich country was conquered by the Incas about the end of the fourteenth century of our era, after which 'the Chimú consented to worship the sun, and to abandon his own idols, consisting of figures of fish and other animals.'<sup>1</sup> If we assume these vases to belong to the Chimú civilization, therefore, we have a *terminus ad quem*, with an endless period to choose from on the other side of it.

The total number of vases brought home was about 800, and from these I was asked to select 250, as a gift—through the National Art-Collections Fund—to the British Museum from a generous donor who at present desires to remain anonymous. In the Museum there were already a few Peruvian vases that clearly belong to the same

<sup>1</sup>The Travels of Pedro de Cieza de Leon, A.D. 1532-50 (Hakluyt Soc.), 1864, p. 242.

artistic school, and this large and important accession makes the collection probably by far the most interesting and valuable that exists. The greater number are water vessels, the usual article found in tombs; some are ornamented with painted designs, others are modelled in the form of human figures, heads, figures of animals or fish. Examples of the two broad divisions are shown in the plate. All the vessels are made of a finely levigated clay, in most cases coated with a thin layer of a finer quality and lighter in colour; as a rule, moreover, the quality of the ware itself bears a relation to that of the design. It need scarcely be said that no mechanical aids, such as the potter's wheel, are known to have existed among these people, and the truth of the outlines are entirely due to modelling by hand. The colours principally used are red and black, usually well burnt and quite firm and clear. The painted designs embrace a great variety of subjects: some seem to be frankly decorative (though they may be symbolic), others represent gods or heroes and warriors, and others again are doubtless intended as landscapes, showing plants, birds, mountains, occasionally fishing scenes. The conventional motives shown in the figures reproduced here have an added interest from their similarity to the pot designs of early Greece. It is nothing new to find so simple



FIG. 1

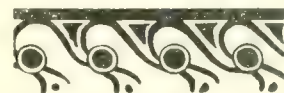


FIG. 2

a design as the so-called Greek fret, either in ancient America or in China; but it is more noteworthy to see the apparently original motive of a coiled meander frieze in a row of birds' heads, as is shown in fig. 2. It is in small matters of this kind that a study of primitive design becomes of such immediate value to the student. The other figure, not easy to explain, has a vague resemblance to some of the cuttlefish designs on Cretan pottery. Attention is called to these simi-



FIG. 3



FIG. 4

larities not as indicating any culture, relation, or any indebtedness, between the two races producing them, but rather to show, by a concrete example, that ornamental motives may well originate independently, and to emphasize the fact that for decorative quality and precision of execution, these American pot painters were the equals of their distant fellow-craftsmen in the

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Mediterranean. Even when one turns to the vases modelled in the round, a much severer test, I am by no means sure that the statement needs to be modified. Take, for example, the bending figure of a warrior; look at the modelling of the face of the figure on the largest vase in the collection (which for some reason has been called a king). For qualities that may be called sculptur-  
esque, the keen observation of the ever-changing planes in the face, and the skill with which the individual traits of the original are emphasized, this vase may well claim a very high place.

In the one instance where an equality of conditions has made the test possible, I have tried to let the reader judge for himself how far



FIG. 5. JEAN DUC DE BERRY  
(TOMB AT BOURGES)

these portrait heads are comparable with those of our own side of the world. One of the great monuments of mediæval times is that of Jean, Duc de Berry, in the Cathedral of Bourges. That Holbein thought it worthy of a drawing is evidence enough of its merits. The head of the



FIG. 6.

two cuts here given are drawn by the same artist (that of the Duke having been kindly lent by the Society of Antiquaries). What the Peruvian artist might have produced had the monument been the portrait of a prince of the blood, as was the case with the French sculptor, one cannot well say. Without any such inspiration, and doubtless under the normal conditions of his craft, he has left a masterly and virile portrait that commands our respect and suggests possibilities of future discoveries in Peru that will come as a new light to most of us.

Duke (fig. 5) happens to be very familiar to me, and I noticed a great likeness to it in one of the figure pots in this collection, and here in two cuts side by side the reader can judge for himself how far the Peruvian artist has succeeded in portraying the features of the Peruvian double of the Duc de Berry. By an accident, also, the

## THE SCULPTURES OF MAILLOL

BY ROGER FRY

FOR many years now the annual exhibitions of sculpture have produced two main classes of work. There is the ordinary merely representative and non-expressive sculpture which we have always with us; the other class, the work of artists who attempt some serious expression, has shown almost exclusively the influence of Rodin's dominating genius. This has in some ways been unfortunate, for Rodin's style is a singularly personal one. He has arrived at it gradually; and the principles of synthesis and simplification which his later work shows can only be used effectively by an artist who has gone through his prolonged and patient apprenticeship in a completely realistic art of modelling. Moreover Rodin is a master of exceptional and exaggerated temperamental predilections, and to use his con-

ception of pose, his idea of the relations of boss and hollow, his amplifications of form without his peculiar psychological intention is to become inevitably turgid and rhetorical; and such indeed has been the sad fate of his imitators as it was the fate of Michaelangellesque painters.

It was, therefore, with a feeling of intense pleasure and relief that one noted, now some few years ago, at an exhibition of the International Society a seated nude figure by Maillol which proclaimed quite other intentions and aspirations.

M. Maillol comes from Provence and retains amidst Parisian surroundings a simplicity of outlook, an almost rustic ingenuousness which is the very opposite of that feverish and frantic vehemence of passion that marks the efforts of some of his predecessors.

Rodin has used all his ingenuity to seize the figure in moments of critical intensity; for him the figure becomes most expressive at moments













THE SCULPTURES OF MAILLOU  
PLATE II



## The Sculptures of Maillol

when the soul is beside itself in an ecstasy of despair, of agony or of joy, and even the stillness of his *Penseur* is only the equilibrium of opposed forces each at the utmost limit of intensity. Maillol has taken the other direction, he has endeavoured to show what meaning there may be in the figure at its moments of placid self-possession, what beauty in the large unimpassioned gestures of grave and sedate self-assurance. His figures have the *occhi tardi e gravi* and the *grande autorità* of the magnanimous spirits of antiquity described by Dante, and did they speak one knows they would speak 'seldom and with mild voices.' But Maillol is no classicist in the old-fashioned way of Flaxman, Canova and Pradier; he is on Rodin's side as against that art of formal form and merely measured proportion. For him, as for Rodin, the figure is the expression of a state of consciousness—only that he moves in a different world of feeling. For Rodin, the figure is expressive when the muscles are tense with excitement, for Maillol when they are obedient to the placid will.

Naturally enough this leads to a totally different conception of the function of form and of unity. To begin with the latter; for Rodin, it is the unit that counts rather than the unity. His conception of a figure is always so exceptional, so extreme, that every part of the figure is instinct with the central idea, every detail of hand or foot is an epitome of the whole, and the final composition of these parts is often a matter of doubt. It is this that has led Rodin so often to exhibit fragments and 'disjected members' of his figures, or to combine and recombine them in various ways. With Maillol on the contrary the unity is fundamental, is indeed the chief means of expression, and though small adjustments and alterations may be possible, the figure can scarcely be regarded except as a single indivisible whole.

It is not the details of form, then, which express the character, but the balance of a few elementary masses and directions. In this research for a closely woven unity of the parts, Maillol has been content to throw over a great many statements of form which are usually considered indispensable. He has a deep conviction that the half is greater than the whole, and that a few elementary relations perfectly grasped and expressed, may say more than a complete transcript from nature.

Maillol's sculptures, indeed, take up those ideas so lucidly set forth by M. Maurice Denis in his articles on Cézanne—he, too, accepts only such forms as are clearly intelligible to the mind. All art is a synthesis between the geometric mind, and the infinity of life. Rodin has always been obsessed with the idea of infinity, accepting even insoluble complexities of form or breaking up his surfaces with accidental incrustations, in order to avoid too limited a realisation; Maillol, on the other hand, insists first on the geometric in-

telligibility of form, believing that expression lies more in the immediate apprehension of a few closely related elements than in the emphasis on various and peculiar characteristics. But he avoids anything like an aggressive limitation to his form, by means of a certain rustic simplicity of surface. He never allows the logical realisation of form to destroy the life of the material and his sculptures retain a reminiscence of the block whence they emerged.

It is surprising how much of character and mood may be conveyed by that language of elementary forms which Maillol employs. Take, for instance, the drawing reproduced (Pl. II, 1). How clear and vivid a sense of reality is conveyed by these few balanced and harmonious statements of volume and direction. How little is needed if only the line has, as here, the power to create the illusion of a contained volume and not merely to define a limit.

Or take the portrait head in bronze (Pl. I, 1). How arresting and undeniable is the reality of this—a reality not attained by any merely descriptive detail but by the architectural unity of the structure, by the intimate recognition of resistance and mass which these few clearly synthesized planes give rise to. As characterization such a head can scarcely have the minutely particularized psychology which a more complex, more representational art can express. Its appeal is more purely sculptural and the imagination is stirred by the feeling of the monumental and grandiose qualities which can thus be attributed to what after all convinces us of its individual and personal character.

Such a success in portraiture, one of the few cases in modern art of a portrait treated in the perdurable manner proper to monumental design—such a success is perhaps more surprising than that of the Flora (Pl. III, 1), one of Maillol's most recent works. But here again it is the monumental reality of the figure which surprises one. Here at last is a sculpture which is quite undeniably all of one piece, which has the coherence and continuity of early imagery. It would be useless before this to deny that Maillol had seen and loved the sculptures of Olympia, but the archaism is not part of a stylistic *parti pris* so much as the deliberate return to the same principles as inspired that early language, and the Flora has a rustic simplicity and bluntness of form which is quite distinct from the aristocratic perfection of the Greek. That it has (in the more restricted sense of the word) beauty is not the least surprising quality of this image of antique serenity and repose.

It is indeed one of the advantages of such a conception of sculpture as Maillol's that his works have supreme qualities as decoration. With a merely representative or a too emphatically dramatic

## *The Sculptures of Maillol*

sculpture, this quality has tended to disappear, and the contorted forms and excessive gestures which may arrest one's attention in an exhibition would tire by their too detailed or too emphatic appeal on a closer, more prolonged acquaintance; whereas such a figure as the Flora would always retain the charm of a beautiful object, even if we disregard for a moment its quality as expression and character. This block-like simplicity, this easy continuity of contour, and placid flow of planes have the charm of discretion, which invites the spectator to a gentle contemplative effort instead of crushing him with a vehement tirade.

A similar discretion, a similar suave and serene beauty is seen in the bas-relief in wood, *Woman Bathing* (Pl. III, 3), where something exotic, as of Egyptian or Indian remoteness, pervades the figure.

It may be that Maillol has felt of late that he might be in danger of something like mannerism in his statement of the figure—of a too complacent composition of ample and unmodulated forms—and that therefore in his latest work he has deliberately chosen a type that gave little scope for such a treatment. Certainly the adolescent athlete (Pl. III, 2) proves that he can grasp and render with the same nobility of pose, the same synthetic unity of rhythm and the same fluent handling of planes a spare, almost ungainly, type of muscular and sinewy figure.

Here Maillol has succeeded in treating forms thin and meagre in themselves with that amplitude which is essential to plastic beauty; a problem which has rarely been satisfactorily solved since the Renaissance. The head of a girl (Pl. I, 2), shows how much of character and vitality can be expressed without losing the serenity of great style. It has the freshness of some of Ghiberti's heads and recalls the gracious candour of a less embarrassed age. It is no small thing to have found the means, as Maillol has here, fitly to greet the ever-recurring miracle of youth. It is only in such easy and largely harmonized generalizations of form that sculpture can enforce the ancient truisms of life, whose significance has always to be rediscovered for each generation.

All Maillol's inventions have a certain character of finality due to the completeness of the unity he attains. The perfection of balanced rhythm in the play of limbs gives to his groups a certain intimate feeling of repose, however marked the gestures may be. This is seen to perfection in a group of two figures that stride towards each other with admirably balanced movements, and meet in an embrace expressing consolation and resignation rather than any vehemence of passion. I do not know what Maillol has named it, but it

might fitly stand in its dignity and tenderness for the recognition of Orestes and Electra, and would not assuredly be unworthy of the theme. The same rare qualities of perfect balance and repose are seen in the bas-relief executed for Count Kessler (Pl. II, 2), in which once more we are reminded of the sculptures of Olympia. What an admirable feeling for design is shown by the compression of the group within its area, by the just choice of the quantities of relief; and how lucid is the architectural unity built up by these bare statements of movement and direction!

And here we touch on what seems to me the fundamental character of Maillol's design. He brings sculpture back once more to its true fount and origin, its inspiration and its safest haven—to architecture. We are all beginning to recognize how fatal is the divorce between architecture and the graphic arts—fatal alike to both. We see that in proportion as painting gets free from the supporting ties of architectural setting—in proportion as the picture comes away from the wall and strays on to easels, whether plush-draped or not, in the middle of the room, it becomes vague, purposeless and finally merely anecdotic or curious. And what holds of painting is even more true of sculpture. In proportion as sculpture becomes unattached and entirely independent and forgets its relation to the garden, the street or the building where it should find its resting place, it has become restless, unbalanced and strained, until at last there is no fitting place for it outside the exhibition salon for which it was indeed designed.

Maillol's figures are true statues. He has accepted, not with straining impatience but with something of enthusiastic obedience, the limits of his art. His figures sit or stand self-centred in well-poised equilibrium, they are built on the lines of architecture and will take their place in any fair architectural whole. I do not wish to deny that Rodin, too, has accomplished this, as for instance notably in his Victor Hugo, but each time the feat appears as an effort of prodigious ingenuity not to be imitated or repeated by any lesser mind, whereas in Maillol's work this harmony of the object of art and its surroundings appears to flow naturally and easily from the fundamental principles which govern his creation.

Thus to bring those disconsolate strangers, Architecture and Sculpture, once more acquainted is perhaps of more hopeful augury for the future than would be the revelation to an astonished world of yet another genius of the incalculable energy and originality of Rodin.<sup>1</sup>

<sup>1</sup> The illustrations to this article are from photographs taken by M. E. Druet, 108 Faubourg St. Honoré, Paris.

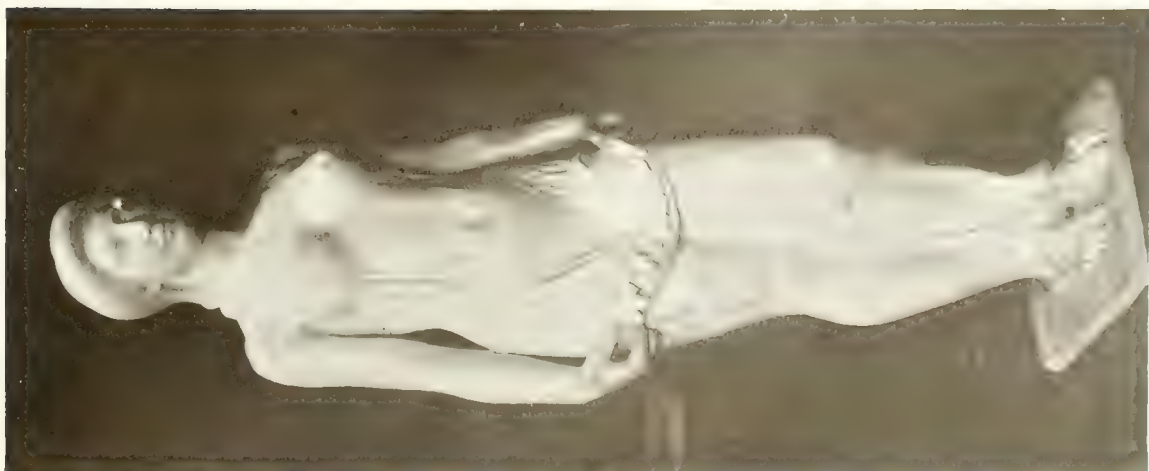




WOMAN EATING.



WOMAN.



WOMAN.









MOURNING OVER THE DEAD BODY OF CHRIST. ENAMEL OF THE  
PRE-PÉNICAUD SCHOOL, IN THE VICTORIA AND ALBERT MUSEUM



THE VISITATION. ENAMEL PLAQUE IN  
THE VICTORIA AND ALBERT MUSEUM



A PRELATE PRESENTED BY ST. PETER. ENAMEL  
PLAQUE IN THE VICTORIA AND ALBERT MUSEUM



## GOOD-BYE TO 'MONVAERNI'?

BY H. P. MITCHELL

**B**Y a contribution from the pen of M. Marquet de Vasselot, which appeared in the issue of this magazine for October, 1908, and again by the notice of a plaque in the Von Lanna collection illustrated in last November's number, the attention of students of Limoges enamels has been drawn afresh to the early master known as 'Monvaerni.'

As M. Marquet de Vasselot has shown, the discovery of this name, first announced by M. Didier Petit in the year 1843, has been a subject of controversy, or at least of doubt and hesitation, ever since M. de Laborde published his *Notice des Émaux du Louvre* in 1852, in which he sounded a first note of warning as to the acceptance of M. Didier Petit's discovery. M. Marquet de Vasselot having cited the references to the literature of the controversy, it will be sufficient here to quote briefly the opinions of the leading authorities on either side.

To begin then with M. de Laborde, it must be said that, though he ostensibly founded his scepticism on the ground of never having himself met with an incontestable signature of the supposed painter-enameller, it is impossible not to feel that his instinct for facts, no less than his unfortunate experience of M. Didier Petit's inaccuracy in the matter of the supposed master 'Nicaulat,' warned him to be on his guard.<sup>1</sup> M. de Laborde's words are, 'Je conseille donc une grande circonspection, et j'en donnerai l'exemple en refusant d'accepter les noms des émailleurs Monvaerni, Josef de Borl, etc., dont je n'ai pas encore rencontré une signature incontestable,' adding in a foot-note, 'Je n'ai aucune animosité contre Monvaerni, et l'opinion de MM. Didier Petit, Labarte, Texier, Rogers, etc., est pour moi d'un grands poids, mais je suis décidé à n'accepter des noms qu'après avoir constaté moi-même les signatures' (pp. 127, 128). Dealing with an example in the Raifé collection he drily remarks, 'On lit sur la robe de la Vierge, le mot de Maria répété, on y pourrait lire Monvaerni' (p. 144).

In support of M. Didier Petit's opinion it will be sufficient to quote M. Darcel and M. Labarte, both critics of high authority. M. Darcel, after referring to M. de Laborde's scepticism, states his opinion that 'Il faut bien cependant croire aujourd'hui à la réalité de cet émailleur ou pour le moins d'un artiste très-personnel ayant écrit ce nom au

bas de ses travaux.'<sup>2</sup> M. Labarte, impatient of even this degree of hesitation, declares, 'Quelques archéologues ont paru douter que ce nom fût celui de l'émailleur; nous ne pensons pas qu'on doive partager cette opinion . . . Ce nom n'est évidemment que la signature de l'artiste. . . .'<sup>3</sup>

In spite of these pronouncements, doubt continued to exist in the mind of so great an authority as the late M. Molinier, and M. Marquet de Vasselot adopts a similar attitude of marked reserve pending the production of further proofs.

In dealing with a problem which has so long baffled enquiry it might seem that everything possible had been done with the materials at command. Yet I venture to think it will be worth while to approach the subject by a careful re-examination of the inscription on which M. Didier Petit based his discovery. The inscription occurs, as M. Marquet de Vasselot tells us, on a triptych formerly in M. Didier Petit's own possession, and subsequently in the collection of M. Ernest Odier. This collection was sold by auction in Paris in April, 1889, and the triptych is understood to be at present in America. In the absence of information as to its present ownership it is unfortunately impossible to obtain a full-sized photograph of it, and we are thus driven to rely on the photograph published in the Sale Catalogue of the Odier Collection.<sup>4</sup>

The triptych represents the Crucifixion, in the centre, between figures of St. James the Great and St. Catherine, on the wings. Various inscriptions are scattered about the work, chiefly on the borders of garments. Some of them are illegible in the photograph, but the Emperor trampled beneath St. Catherine's feet appears to have his collar inscribed JENRAGE, which may reasonably be supposed to have reference to his feelings in this situation, while the saint herself is associated with inscriptions which seem more likely to express the sentiments of the donor of the work or of the artist. Thus we read on the border of her dress O MATER DEI MEMENTO MEI, and on one side of her sword AVE MARI. On the other side of the sword is the inscription read by M. Didier Petit as MONVAERNI, and by him interpreted as the name of the artist.

This then is the origin of the supposed name which, both by reason of its unusual formation, and because it is unsupported by any hint of such a name in the same archives as freely record the names of other Limoges craftsmen, has for two generations excited the curiosity of antiquaries. But if it is asked, 'Does the inscription in fact

<sup>1</sup> 'Notice des Émaux exposés dans les galeries du Musée du Louvre,' 1852. Perhaps it is worth remarking that this work, in which M. de Laborde's expression of doubt occurs, is one which, by reason of its author's rare combination of critical and literary gifts, can never become obsolete, no matter what additions may be made to knowledge of the subject. Another instance of M. de Laborde's fine instinct, justified after the lapse of half a century, is referred to in this magazine for February, 1909, pp. 278, 290. 'Nicaulat' was due to a careless misreading by M. Didier Petit of the name Pénicault (p. 146).

<sup>2</sup> Darcel, A. Union Centrale des Beaux-Arts . . . Musée rétrospectif. In 'Gazette des Beaux-Arts,' XIX, p. 523. 1865.

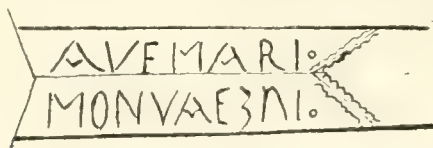
<sup>3</sup> Labarte, J. 'Histoire des Arts Industriels,' 2nd edition, pp. 186, 187. 1875.

<sup>4</sup> Sale at the Hôtel Drouot, 26, 27 April, 1889. The triptych is No. 50 of the catalogue.



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bear the reading assigned to it by M. Didier Petit?—I venture to say the answer must be that it does not. What is actually written, as shown by the photograph, is MONVAE3NI. The ac-



companying drawing shows the inscription considerably enlarged. Is this really a name or is it merely one of those groups of letters which, as M. Marquet de Vasselot justly remarks, are sometimes susceptible of no interpretation at all? I believe it is a name, and something more.

One of the most important of these primitive examples of the Limoges school of painted enamels, described at length by Ardant and by Labarte, is a large triptych representing the *Adoration of the Magi*. On one leaf the donor is represented—Jean Barton de Montbas, Archbishop of Nazareth, identified by his coat-of-arms (*D'azur, au cerf d'or à la reposée, au chef échiqueté d'or et de gueules*), and by his patron St. John the Evangelist, who stands behind him.<sup>5</sup> It was not surprising that the Archbishop of Nazareth should be a patron of the Limoges craft, for from 1458 until 1484 he had been Bishop of Limoges. He resigned his French bishopric in 1484, in favour of his relative Jean Barton de Montbas the second, receiving himself the see of Nazareth, and dying 3rd May 1497, was buried in the choir of Limoges cathedral.<sup>6</sup> The name of Montbas was thus familiar in Limoges, not only as that of an illustrious family of central France, one of whose members, the Vicomte de Montbas (father of Bishop Jean I), was chancellor of Dauphiné, Limousin and Marche, but still more as being borne by two bishops of the diocese in succession, under whom, moreover, a large part of the nave of the cathedral was built.<sup>7</sup>

Among those who rely for their information not on the written word but on popular pronunciation, the etymological significance of a name is easily lost, and once the meaning is lost pronunciation degenerates rapidly in accordance with definite laws. I am permitted by Dr. H. Oelsner, Taylorian Lecturer in Old French and Renaissance Philology at Oxford, to whose kind assistance on this point I

<sup>5</sup> Ardant, M. 'Émailleurs et Émaillerie de Limoges,' 1855, p. 95. Labarte, 'Histoire, etc.,' p. 185. The dates which follow place the execution of this triptych between 1484 and 1497. It is a pleasure to me to acknowledge that a casual remark of my colleague, Mr. A. Van de Put, made to me some time since, on the similarity of the names Montbas and 'Monvaerni' prompted by the heraldry of the triptych referred to, served as the germ from which the theory here developed originated.

<sup>6</sup> Leclerc, A. 'Armorial des Evêques de Limoges et de Tulle,' Bulletin de la Société Archéologique et Historique du Limousin, XXI p. 142, 1873.

<sup>7</sup> Ardant, 'Émailleurs, etc.,' p. 97. See also the same writer's paper entitled 'Sceau du chapitre de l'Eglise de Limoges,' etc. Société de Sphragistique de Paris, III, p. 139.

am much indebted, to quote his authority for the statement that, in the natural process of change, as soon as the meaning of the name Montbas had been forgotten, the t at the end of the first syllable would disappear in pronunciation, and the initial b of the second syllable, following the n of 'mon' might probably be softened to v. The final s being silent, Montbas might thus, in popular pronunciation, be represented by Monva.

The spelling of the inscriptions which are freely introduced in the early painted enamels of Limoges is often exceedingly irregular, and obviously dictated by pronunciation rather than etymology. With this clue as a guide it seems not unreasonable to conclude that in the first two syllables of our inscription we have the name not of the artist, but of the prelate whom we have already seen to have been a patron of the Limoges ateliers, Jean Barton de Montbas, Archbishop of Nazareth.

What, then, are we to make of the two concluding syllables? It has already been seen that the seventh letter is not R but 3, the usual contraction for the termination 'us.'<sup>8</sup> It is surely impossible now to resist the conclusion that MONVA E3 NI is nothing else than 'Montbas Episcopus Nazarethi.'<sup>9</sup>

Where, as on a triptych of the Germeau collection mentioned by M. Darcel,<sup>9</sup> the inscription appears without the final syllable, no doubt we should read simply 'Montbas Episcopus.' It might be going too far to suggest that we should see the initials of the two syllables of 'Monva' in the MV monogram which occurs repeatedly in the plaque from the Kann collection, with which M. Marquet de Vasselot's article is illustrated.

Whether this introduction of the bishop's name indicates that he was the donor or patron of the

<sup>8</sup> In the description given in the Odier Catalogue this letter is inaccurately represented by the figure z.

<sup>9</sup> Nazareth is, of course, strictly indeclinable. But the declinable form is also met with. Cf. Sammarthanus, Gallia Christiana, ed. Piolin, II, animadv. col. xvi: 'Anno vero 1485 in arresto parlamenti, teste Baluzio, dicitur nuper episc. Lemovic. Nunc vero de Nazaretho archiepisc.' (in reference to Jean Barton de Montbas).

As regards the irregularity of describing an archbishop as 'episcopus' merely, it must be said that the status of the see of Nazareth was merely titular. During the short period of its existence in the Holy Land the see was a metropolis. After the capture of Jerusalem by the Saracens it was transferred to Barletta, in Apulia. In 1455 the bishopric of Cannes (Apulia), and in 1534 that of Monteverde, were respectively united with it (see Ughelli, 'Italia Sacra,' 1721, VII, 769, 770). Gams ('Series Episcoporum'), following Ughelli, omits the name of Jean Barton de Montbas from the roll of its occupants, assigning to J. Aurilia a tenure of the see from c. 1443 until 1491. The whole position seems to have been so irregular that the learned editor of the second edition of the 'Gallia Christiana' (II, col. 536) winds up his notice of J. B. de Montbas thus: 'Postea noster Johannes factus est archiepiscopus Nazariensis, iniqui Sammarthani fratres, post Claudium Robertum: ignoramus autem quid sit haec sedes archiepiscopalis.' (See also the quotation above from the same authority.)

<sup>9</sup> 'Gazette des Beaux-Arts,' XIX, p. 523 (as before). M. Darcel here cites as further examples of the work of 'Monvaerni' a signed Pitié of the Tondou collection, another of the same subject in the Czartoryski collection, and the Flagellation of the Dutuit collection noticed below (Note 10).



## Good-bye to 'Monvaerni'?

work on which it occurs, seems doubtful. Greater prominence might naturally be expected to be given to the personality of an actual donor, such as is accorded to him, for instance, on the great triptych referred to above (Note 5). It seems more probable that the casual introduction of the bishop's name was a spontaneous expression of homage or gratitude on the part of an artist who had, perhaps, owed his success to the bishop's patronage.

The contractions employed by the early Limoges enamellers in their inscriptions are as arbitrary as their spelling. A curious example is supplied by a work attributed to the supposed artist whom we have been considering, the *Flagellation* of the Dutuit collection, where the sleeve of one of the soldiers scourging Our Lord is inscribed MAHON.<sup>10</sup> It required no great effort of poetical imagination to depict Mahomet engaged in such an action at a time when the secular struggle with the forces of Islam was still in progress, and while the loss of Constantinople was still a smarting memory with men at any rate of the elder generation.

The accompanying plate shows three characteristic examples of these enamels of the pre-Pénicaud school. The upper one, representing the Mourning over the body of the dead Christ, is clearly by the same hand as the Odier triptych, delicately drawn *par enlevage* on a black under-coat, and coloured in pale, washed-out tints. A corpse-like flesh-tint is used for the faces throughout, as well as for the body of the dead Christ. At the left a bishop is presented by St. John the Baptist. The edge of the plate is turned over to form a flange for strength—except for warping in firing the plate is otherwise flat; the back is

covered with clear flux in a lumpy condition.<sup>11</sup> The other two plaques, evidently from the wings of a triptych, represent the Visitation, and a prelate presented by St. Peter.<sup>12</sup> The colouring is much richer and the drawing for the most part coarser and heavier than in the smaller plaque; it is executed *par enlevage* on an under-coat of reddish brown enamel; in the faces, where a more delicate touch is used, the drawing becomes timid and expressionless. The ghastly grey flesh tint, the mixed lettering of the inscriptions, the late Gothic architecture, and the execution on the flat plate are among their leading characteristics. At the bottom of one is the prayer, 'O mater Dei mem[en]to [mei],' and of the other, 'O bone ihs O dvl[cis]syme ihs O p[ie] i[h]s.' The back of both is covered with a granular coating of clear flux.<sup>13</sup> All three of these examples, formerly in the Jermyn Street Museum, are now in the collection of the Victoria and Albert Museum.

If the view put forward in this paper should meet with acceptance we shall have to regret the loss of an artist to whom it has been convenient to assign these primitive productions. Probably it will be found impossible, when they come to be closely studied, to resist the conclusion that various artists were at work in the second half of the fifteenth century, whose names are entirely unknown to us, and amongst whom the honour of establishing the Limoges school of painted enamelling must ever remain unappropriated.

<sup>11</sup> Dimensions, 8.9 cm. by 13.1 cm. See also p. 53 *inf.*

<sup>12</sup> The coat of arms (or, a cross moline gules, in chief a label of three points argent), in conjunction with St. Peter, suggests the name Pierre d'Aubusson for this personage. But it is not easy to identify him with either of the bearers of this name of the period. See Anselme, 'Histoire généalogique . . . de France,' 1730, Vol. V.

<sup>13</sup> Dimensions of each, 17.2 cm. by 7.5 cm.

## ❧ NOTES ON VARIOUS WORKS OF ART ❧

### HUBERT VAN EYCK

IN a pamphlet entitled 'Le Maître du Retable de l'Agneau Mystique à Saint Bavon de Gand' Prof. A. J. Wauters reprints a paper read by him at Ghent on the authorship of the famous painting of *The Adoration of the Lamb*, by Van Eyck. We had fancied that in this country, at all events, it was generally accepted that Hubert van Eyck received the commission to execute this work [for Jodocus Vyd?], that he died in 1426, before the work was completed, and was buried before the altar in the chapel in which the painting was placed, and that the work was completed by Jan van Eyck. The precise share in the work to be allotted to each of the two brothers can probably never be ascertained, as it would seem impossible to state with certainty what portions of the work were begun, if not completed, by Hubert before

his death. Prof. Wauters, in his desire to credit Hubert van Eyck with the principal share in the work, in which he is probably right, relies upon the epitaph on Hubert's grave and the inscription on the altarpiece itself (which distinctly states that it was begun by Hubert and finished by Jan), and cites extracts from the journey of Dr. Joachim Münzer in 1494, the voyage of Cardinal Luigi d'Arragona in 1517-18, and the chronicle of Marc van Vaernewyck in 1568, to prove his point. He also quotes the well-known passages in Dürer's diary of his journey to the Netherlands concerning his visits to Bruges and Ghent in 1521. Prof. Wauters seems anxious to prove others wrong, even such worthy, but out-of-date, writers as Ruelens and Pinchart. In his own extracts from Dürer's journals we are surprised, therefore, to find some curious inaccuracies. Prof. Wauters

## Notes on Various Works of Art

quotes in French the following well-known extract, taking his text from a book published in 1828 :—

'Lors que j'arrivai, à Gand, le mardi, le doyen et les peintres les plus distingués vinrent me voir à mon logis. Ils me firent beaucoup d'honneurs et soupèrent avec moi. Le mercredi matin, ils me conduisirent à la S. Johannes thurm d'où je dominais la vaste et merveilleuse ville, qui me recevait comme un grand artiste, après quoi je vis le Johannestafel, qui est un ouvrage des plus précieux et des plus intelligents, particulièrement Eve, Marie et Dieu le père, qui sont extrêmement bons. J'ai vu après les lions vivants. J'en ai dessiné un au crayon. J'ai donné aux sacristains et aux gardiens des lions un pourboire de 5 stubers.' On comparing this extract from what Prof. Wauters calls 'Le véritable texte du Journal de Dürer' with the text as given by Drs. Lange and Fühse in 'Dürer's Schriftlicher Nachlass' (Halle, 1893), some rather curious discrepancies are discovered : 'Und do ich gen Gent kam, do kam zu mir der Dechant von den Malern und bracht mit ihm die Vordersten mit in die Malerei, erboten mir gross Ehr, empfinden mich gar herrlich, boten mir an ihren guten Willen und Dienst und assen mit mir zu Nacht. Am Mittwoch frühe fuhrten sie mich auf S. Johannes Thurn, do übersahe ich die gross wunderbarlich Stadt, darin ich gleich vor gross ansehen ward. Darnach sahe ich das Johannes Tafel, das ist ein überkostlich, hochverständig Gemäl, und sonderlich die Eva, Maria und Gott Vater sind fast gut. Darnach sahe ich die Lewen und conterfeit einen mit den Steft. Auch sahe ich auf der Brucken, do man die Leut köpft, die zwei Ehren bilder, die zu einen Zeichen gemacht sind, dass ein Suhn sein Vater köpft hat. Gent ist hübsch und ein wunderliche Stadt. 4 grosse Wasser fliessen dadurch. Ich hab zu Trinkgeld geben dem Messner und Löwenknechten 3 Stüber. Und sonst hab ich viel seltsam Ding gesehen zu Gent, und die Maler mit ihren Dechent haben mich nit verlassen, haben zu Morgens und Nachts mit mir gessen und alle Ding bezahlt und ganz freundlich mit mir gewest. Aber ich hab im Würtshaus 5 Stuber zu Letz geben.'

It will be seen that Prof. Wauters's French translation is a very free and not correct rendering of the original. He lays great stress on the words 'Johannes Tafel' as referring to the retable in the Church of St. John, and not to a retable painted by John (Van Eyck), as some earlier writers supposed. Some modern critics would accept this, but Prof. Wauters goes out of his way to support his argument by saying that Dürer never mentions artists except with the title of Meister (Meister Joachim, Meister Dietrich, Meister Bernaert, etc.), though in his account of his visit to Bruges Dürer writes: 'Und do ich gen Prüg kam, do nahm mich Jan Prevost in sein Haus zu Herberg, und richtte

dieselbe Nacht ein köstlich Mahl zu und lud mir viel Leut zu Lieb. Am andern Tag lud mich Marx, Goldschmied, und gab mir ein köstlich Mahl und lud mir viel Leut zu Lieb. Darnach führten sie mich ins Kaisers Haus, das ist gross und köstlich. Do sahe ich Rudigers gemalt Kapelln und Gemäl von ein grossen alten Meister, do gab ich dem Knecht ein Stuber, der aufsperrt. Darnach kauft ich 2 helfenbeine Kamm um 30 Stuber. Darnach führten sie mich gen S. Jacob und liessen mich sehen die köstlichen Gemäle von Rudiger und Hugo, die sind beede grosse Meister gewest. Darnach sahe ich das alabaser Marienbild zu unser Frauen, des Michael Angelo von Rohm gemacht hat. Darnach führten sie mich in viel Kirchen und liessen mich alle gute Gemäl sehen, dessen ein Überschwall do ist. Und do ich Johannes und der andern Ding alles gesehen hab, do kamen wir zu Letz in die Maler-Kapelln, do ist gut Ding innen. Darnach richtten sie mir ein Bankett zu. . . .'

Here Dürer distinctly mentions Rudiger (Von der Weyden) and Hugo (Von der Goes) without the prefix of 'Meister,' so that it would not be unreasonable to assume that, in speaking of 'Johannes,' he was alluding to some renowned artist, such as Jan van Eyck or Hans Memlinc. The suggestion that by 'Johannes' is meant the whole Hospital of S. John at Bruges is very plausible, and quite consistent with the assumption that by 'Johannes Tafel' at Ghent is meant the picture in the Church of St. John. The chief argument in its favour seems to be the absence of any allusion to Johannes being a painter, and of any evidence that Jan van Eyck was known as 'Meister Johannes,' or even as plain 'Johannes' in Dürer's day. There is, however, no evidence of any sort, that the Hospital was spoken of at Bruges as 'Johannes' at the date in question. After all, Prof. Wauters does not lead us any further on the path of discovery as to the Van Eycks and the *Adoration of the Lamb*. It is best, perhaps, therefore, to leave such questions aside, and feel with Eugène Fromentin that:—

'En vérité quand on s'y concentre c'est une peinture qui fait oublier tout ce qui n'est pas elle et donnerait à penser que l'art de peindre a dit son dernier mot, et cela dès sa première heure.' (Les Maîtres d'Autrefois.) LIONEL CUST.

### NOTE ON THE MOSAIC OF THE DISCOVERY OF THE BODY OF ST. MARK, IN THE BASILICA OF ST. MARK, VENICE<sup>1</sup>

AMONG the most interesting mosaics in the Church of St. Mark is the large composition, upon the western wall of the southern transept facing the altar of the Sacrament, representing the discovery of the body of the Evangelist. In it is narrated the legend of the relics of St. Mark, which were

<sup>1</sup> Translated.





THE MOSAIC OF THE DISCOVERY OF THE BODY  
OF ST. MARK, IN THE BASILICA OF ST. MARK, VENICE









MORTUARY POTTERY OF THE HAN DYNASTY  
IN THE POSSESSION OF THE EDWARD GALLERY



## Notes on Various Works of Art

dispersed after the fire of 976 A.D., and reappeared in a miraculous manner, in response to public prayers, during the reconstruction of the building, undertaken in the eleventh century. This story is divided into two sections, each representing in rough perspective the interior of the church. In the first the Doge, clergy and people are seen kneeling in reverent prayer; in the second the pilaster which concealed the bier of the saint opens miraculously, and the Venetians are represented in the act of expressing their exultation at the prodigious event.

Almost all writers, even the most recent,<sup>2</sup> agree in attributing this mosaic to the eleventh century, whilst the miracle which it represents happened in 1094—that is to say, at the very end of the century. One more diligent observer<sup>3</sup> dates it from the beginning of the twelfth century, adducing the valid reason that some years would pass between the event and its perpetuation in a work of art. If one examines this composition in all its details, and observes—besides the ingenuous perspective and the very interesting costumes and other accessories—the composition of the groups of personages, it will be seen that the work goes back not to the first years of the twelfth century, but to a period subsequent to 1173, and that it is, moreover, of the highest importance, not only on artistic and aesthetic grounds, but historically, being, indeed, a contemporary document of the first Venetian Constitution. In order clearly to understand this, it is necessary to make a brief reference to Venetian history of this period.

Vitale Michiel II, the successor of Domenico Morosini as Doge in 1156, had a reign marked by harsh adversity. Begun with the war against the Patriarch of Aquileia, which went favourably, it ended with the terrible war of Scio against Emanuel Comnenus, the Byzantine Emperor. In this war, after having reduced Traù and Ragusa, cities of Dalmatia which had gone over to the emperor in rebellion against Venice, and having laid siege to Negropont, he was persuaded by the governor of that island to send ambassadors to Comnenus to treat of peace. In the meantime he took possession of Scio and arranged to winter there. The Greek kept the Venetian ambassadors idly negotiating for a long time, and during the long wait the force at Scio was almost destroyed by a terrible pestilence. The proposals having come to nothing, the force was no longer in a position to undertake any decisive action, and the Doge determined to bring it back to Venice. The pestilence which had ravaged the troops was thus brought back to the capital itself, where it wrought terrible destruction, and decimated the

population. The populace in tumult accused the Doge of being the cause of the misfortune. He undertook to exculpate himself before the multitude, but the insurrection increased, and the Doge was killed in 1173.

Before proceeding to the election of the new Doge, power was assumed by the only body then constituted—namely, the Quaranzia, a tribunal of forty members, the origin of which is lost in the obscurity of time, and which had the power of the administration of justice. This body established that form of the constitution of the Venetian republic which, except for the modifications made by Pietro Gradenigo at the beginning of the fourteenth century, lasted till the end of the republic. Up till then the Doge was, indeed, an elected prince, but once elected his power had scarcely any limits. The populace which elected him sometimes got rid of him in a brutal manner, as happened, indeed, in the case of Vitale Michiel II.

The Quaranzia, in order to put a restriction on the populace, instituted the Great Council of 470 persons, selected every year from among the citizens without distinction, and this body became the substitute for the General Assembly. To put a check also on the prince they decreed that the council should nominate every year *six* councillors, one for each quarter of the city, to form the intimate council of the Doge, to whom it was forbidden to act without their consent.

On the establishment of this constitution Sebastiano Ziani was nominated Doge. He was a very rich man, and, not being able to make himself famous by illustrious actions, owing to the weakness of the State following upon the catastrophes which marked the end of Vitale Michiel II's reign, he sought to merit the goodwill of the people by his munificence. He took in hand the embellishment of the Church of St. Mark, and devoted magnificent contributions to this purpose, so that it became an important office to direct the works and administer the funds; thus to the Fabbricieri of St. Mark's, who in early days were *three*, was given the title of Procurators of St. Mark's, and they took precedence as second in the State, having their position immediately after the Doge in all public ceremonies.

And precisely this constitution is what we find in the mosaic under discussion. In the first section of it, that in which the Venetians pray for the recovery of the body of St. Mark, immediately behind the Doge is a group of *six* persons, and these are undoubtedly the *six* councillors placed by the Constitution at his side. In the second part, which is somewhat later, between the exultant Doge and the councillors, are the most recent dignitaries—namely, the *three* Procurators of St. Mark—robed in ermine.<sup>4</sup>

<sup>4</sup> A clumsy restorer, clearly not understanding what he was doing, has restored as heads two birettas of the Councillors.

<sup>2</sup> Grant Allen—Alinari.

<sup>3</sup> Zanotto. Ruskin ('St. Mark's Rest,' page 76), admires the mosaic, but does not occupy himself with the date, and ignores completely the historical document.

## *Notes on Various Works of Art*

From this exposition it is clearly seen that this great composition was executed after 1173, in the beginning of the reign of Sebastiano Ziani, and that the Doge represented there is not the pious Vitale Falier, as the guide-books say, but is very probably a portrait of that glorious prince who could boast of receiving Pope Alexander III and checking the pride of Frederick Barbarossa, thus preserving Venice from becoming a simple province of the Germanic Empire.

OSVALDO BÖHM.

### MORTUARY POTTERY OF THE HAN DYNASTY

By the courtesy of the proprietors of the Edward Gallery we reproduce two interesting examples of Han pottery, some specimens of which have come to light in recent excavations in China. Though generally called by the Chinese 'Wine Jars,' they belong in fact to a class of mortuary pottery, and the rings attached to the handles show that the originals of these monumental forms were in bronze. The present examples were originally supposed to date from the T'ang Dynasty (618-906 A.D.), but though the type may have persisted to that date, there can be no doubt that the bulk of this ware was executed in the Han Dynasty (B.C. 206-A.D. 220). Examples of similar vases occur in the Dana Collection in New York, described by Dr. Bushell in 'Chinese Art' (Vol. ii. page 8). This ware 'is engraved with a date corresponding to B.C. 133, the second year of the period Yuan Kuang.' Another is in the British Museum, while the Victoria and Albert Museum has a specimen from the Bushell Collection which has the additional interest of a low relief representing a primitive hunting scene.

In all these examples the ware is of a hard reddish body covered with a leaf-green glaze of fine crackled texture. The prolonged action upon this of the earth in which they were buried has produced a peculiar gold and silver iridescence. From the large drops of glaze which appear upon the upper rim (as may be seen in the reproduction), it seems probable that the pottery was fired in an inverted position. The dignity and classic austerity of contour and the virile workmanship of these jars show beyond contradiction to what a high level both of proficiency and taste Chinese potters had arrived at this remote epoch.

### LUSTRED POTTERY IN EGYPT

LUSTRED pottery has by most critics been considered as a Persian invention. Only Dr. Butler, Dr. Fouquet and I have always been in favour of its Egyptian origin. During a stay of some weeks this winter in Egypt, I was determined to bring this question, if possible, to a conclusion. I went to the most important places along the Nile where fragments of lustred pottery have been found.

The result of my impressions is set down in the present note, which is not to be considered as definitive in all detail. But I am sure that the general lines would not be much changed by further investigation.

The lustre-ware goes back to the early Christian times, and was a cheap imitation of the gold ornaments with which glass especially was decorated. The oldest lustre is to be found on glass in imitation of gilding. From glass it was transferred to glazed pottery. The oldest lustre resembles gilding much more than the brilliant later lustre. In the earliest pieces, no Mohamedan or Arabic ornament is to be seen, only the same as we find on Coptic red pottery with drawings in black, fishes, birds with grapes in their mouths, etc. The arrangement of the line ornament is Coptic. Later, we find fragments with very early Kufic letters from the first centuries of Hedju. The lustre is beginning to be more lustred, more brilliant. I have found fragments with quite Tulumid (about 900) ornaments and Kufic letters. But it was not until the Fatimite dynasty that the lustre ware, like all the other arts, began to reach a high development. This period was the greatest in the history of Egypt under Mohamedan rule. In every art masterpieces were created. The Fatimite lustre was made on grounds of every colour—green in different tones, pink, red, violet, blue and white, and the lustre itself was in every tone from dark red to light greenish or yellowish, strongly and lightly put on. It has a richness which surpasses everything that Persia, Spain or Italy has made. It is the great epoch. Every imaginable animal is used as a motive; and so are all sorts of scenes from the life of the time, from the Caliph sitting on his throne down to the men fishing in the Nile or working in the field. These pieces are found in the different towns which were flourishing centres during the Fatimite dynasty up the Nile to Edfou, which was the last place where I found anything. The supporters of the Persian theory will probably say all this is Persian. To that I should reply that not one of these motives is known to me to have been used or found in Persia. The Fatimite motives of decoration are distinctly different from the Persian, and in Egypt we find the same on woodwork, glass and fabrics.

I am rather inclined to think that the lustred pottery was made mostly by the Copts. I am almost certain they were the principal workpeople of Egypt, and that is the reason why they were obliged to abandon their art when the Fatimite dynasty came to an end in 1169. It is known from Nassiri Kosran that the lustre was unknown in Persia in the eleventh century. When the workmen in the end of the twelfth century went to Persia they at first worked in the same style as in Egypt, but soon the Persians wished things to be in a style they liked more, and so created





THE MAGES AT THE TOMB, THE ASSESSOR, AND THE SLAYING OF THE TOMB, BY HOGARTH  
 1744. IN THE TOMB, THE ASSESSOR, AND THE SLAYING OF THE TOMB, BY HOGARTH









A DRAWING BY ANDRÉ BEAUNFEU  
IN THE UNIVERSITY GALLERIES, OXFORD



## Notes on Various Works of Art

that over-rich decorated ware which now fills all collections, and which gives the impression rather of manufacture than of art, especially as it is for the most part confined to white grounds. In the Munich Exhibition I will show all these ideas more clearly than in an article written in a language which is not my own, especially as Dr. Fouquet in Cairo has promised to send a great part of his very interesting collection to the Munich Exhibition, and I hope that his pieces, together with my own collection, will convince everyone that our theory is based on solid ground.

F. R. MARTIN.

### THE PAINTING BY WILLIAM HOGARTH AT BRISTOL

AN interesting question has arisen concerning the large triptych painted by William Hogarth, recently in the Fine Arts Academy at Bristol. This immense painting was executed by Hogarth in 1756 as a commission for the famous church of St. Mary Redcliffe at Bristol, and Hogarth's receipt for '£525 in full of all demands' is still preserved in the archives of that church. For a hundred years the three great paintings, which represent *The Ascension of Jesus Christ*, *The Sealing of the Tomb*, and *The Three Marys at the Tomb*, hung behind the altar in the east end of St. Mary Redcliffe. In 1858 the paintings were offered to and accepted by the Bristol Fine Arts Academy, the Committee of which institution have just been able to dispose of them. We are enabled by the courtesy of the Honorary Secretary, Mr. Richard C. Tuckett, LL.B., and of Messrs. Lenygon and Co., to reproduce these paintings in THE BURLINGTON MAGAZINE.

The art of a painter like William Hogarth, has passed beyond the reach of mere criticism, and become a national asset. It may be generally accepted that in the treatment of such large historical subjects Hogarth was out of his element. We are of course better informed and better educated than our ancestors, but we should not assume that our grand-children may not attain to a different pitch of information and education, which might, if the opportunity be afforded them, cause them to revise again the state of public opinion as to such paintings.

There seems to be something unworthy of so great a city as Bristol in the idea that these great works of the first great English painter should be cast upon the world as mere unwieldy rubbish. Hogarth is so important in the history of British Art that even his comparative failures have an interest, artistic and historic, of their own. There are few painters of whom so much can be safely said.

L. C.

### A DRAWING BY ANDRÉ BEAUNEVEU

A NUMBER of drawings in a sketch-book of the late fourteenth century were published in THE

BURLINGTON MAGAZINE, Vol. x, p. 31 (October, 1906), and they were then attributed by the present writer to André Beauneveu. Their extreme beauty was recognized, but the extraordinary good fortune by which an artist's sketch-book of the period should have been preserved intact seemed to some critics almost beyond belief, and though, so far as I am aware, no doubts were ever thrown upon their authenticity in print, such doubts were expressed by one or two learned critics. I had occasion to refer to this matter again when, by the kindness of Mr. Morgan, the fortunate possessor of the sketch-book, it was shown at the Exhibition of Early English Portraits at the Burlington Fine Arts Club. I pointed out<sup>1</sup> that the fact that these drawings were reproduced in Rosini's '*Storia della Pittura*' so long ago as 1840 precluded any conceivable possibility of forgery. Now, by the kindness of Mr. C. F. Bell, I am able to add yet another piece of evidence. There exists in the University Gallery at Oxford, a small sheet of drawings, here reproduced, which are, I believe, by the same hand as those in Mr. Morgan's sketch-book. The identity of handling is evident, though these are on paper and the drawings in the sketch-book are on prepared boxwood.

These drawings have indeed the same almost miraculous delicacy of touch and refinement of feeling. Moreover, they show the same disproportions in the drawing of the figure, the research for elegance and distinction at all costs, which distinguishes the draughtsmanship of the close of the fourteenth century and comes out most markedly in the work of its greatest exponent, André Beauneveu. We have here, too, the same atmosphere of court life; the scenes of dalliance and sport here depicted suggest the same life of elegant and capricious idleness which we saw reflected in the *Bal Masqué* of Mr. Morgan's sketch-book; and once more they are here rendered with something of the same intimate sympathetic appreciation. These scenes are probably designed, like several of those in the sketch-book, with a view to use in illuminated manuscripts, though one may doubt that, even if we should ever have the good fortune to come across the miniatures themselves, they would possess quite the spontaneity and delicacy of these exquisite designs, done by the artist for his own use.

ROGER E. FRY.

'MONVAERNI' AND COPIES IN ENAMEL  
DURING the completion of the article on the enamel paintings attributed to Monvaerni (see page 39), attention was called to the similarity in composition between the *Pietà* reproduced as fig. 5 on the plate of illustrations (p. 38) and the much-discussed *Pietà* from Villeneuve-Les-Avignon, which excited so much interest at the Exhibition

<sup>1</sup> BURLINGTON MAGAZINE, Vol. xv, p. 73.

## Notes on Various Works of Art

of the Primitifs Français at Paris in 1904, and was reproduced in THE BURLINGTON MAGAZINE, Vol. V, p. 377, July, 1904. The question of the originality of these works of the Limoges enamellers deserves some discussion on its own account.

L. C.

### A NEWLY DISCOVERED PICTURE BY JACOB RUISDAEL

At a sale at Messrs. Christie, Manson and Woods's, on Saturday, February 19, of pictures belonging to the late Mr. John Samuel Wanley Sawbridge

Erle-Drax, M.P., removed from Olantigh Towers, Wye, Kent, a fortunate purchase was made by Messrs. Gooden and Fox. The picture was catalogued as *A Wooded Landscape with a Sportsman and Dog* by T. Rombouts. After a considerable amount of old dust and varnish had been cleaned off, the picture revealed itself as an important signed work of Jacob van Ruisdael, whose signature, with the date 1660, appeared in the lower left-hand corner. We publish a reproduction of this picture in its handsome carved frame by special permission of Messrs. Gooden and Fox.

## ❧ ART BOOKS OF THE MONTH ❧

CENT PORTRAITS DE FEMMES DES ÉCOLES ANGLAISE ET FRANÇAISE. Préfaces par Armand Dayot et Claude Phillips. Documentation par MM. Leandre Vaillet et Robert Dell. Paris : Imprimerie Georges Petit. London : BURLINGTON MAGAZINE. 1910.

THE exhibition held last spring in the Salles de Jeu de Paume in the Jardin des Tuileries at Paris, containing one hundred selected examples of the schools of portraiture in England and France during the eighteenth century, was of so memorable a nature, and likely to be so far-reaching in its results, that the *édition de luxe* of the illustrated catalogue announced for publication at the outset of the exhibition has been eagerly awaited by amateurs. The catalogue has now been issued, and must surely find a place in the library of every wealthy amateur and of the principal museums and art galleries.

The exhibition itself was noticed and described in THE BURLINGTON MAGAZINE, so that no further description need be given here. It offered a rich field for the delectation of the artistic connoisseur, for the study of those mysterious differences of temperament and character between two nations, exemplified in this case by the beauty of woman, defying all literary analysis; showing also in the hand and mind of the artist, how the gulf between French and English is as strongly defined as that between Dover and Calais. Just as the Channel is rapidly being reduced to a minimum, thereby bringing the French and English nations into closer sympathy and understanding of their respective qualities, so does an exhibition like this bring the two nations into a nearer and better comprehension of the indefinable qualities of their womanhood, those human discrepancies which cannot be explained by writing or description, and can only be understood by natural contact, and by personal knowledge. This is one of the gratifying results of such an exhibition.

On turning over the pages of this splendid catalogue, many delightful memories are revived. We may, without any wish to select or compare,

allude to an indelible recollection of such surprising discoveries as the *Portrait of Mme. de Sorquainville*, by Perronneau, and the anonymous portrait by Alexandre Roslin, to say nothing of such intimate emotions as those aroused by the *Jeune Liseuse* of Fragonard and the *Mme. Copia* of Prudhon. These memories are naturally stronger in our case than those of the portraits of the English School, owing to the deep regret felt by the promoters of the exhibition on this side of the channel that the great examples of the English school could not be permitted to cross the narrow sea to France. This difficulty is alluded to feelingly by Mr. Claude Phillips in his introduction to this catalogue, and for this reason, no doubt, he has curtailed his criticisms, which are none the less valuable for their terseness, and not allowed himself the more picturesque style adopted by his colleague, M. Armand Dayot. We are a little surprised to find M. Dayot maintaining at this day the brilliant but untenable suggestion that the anonymous and much-discussed portrait of the *Comtesse de Verrue* could be attributed to the hand of Antoine Watteau.

We must turn from the introduction to the catalogue, and consider the reproductions themselves, seeing that it is on these obviously that the value of such a publication must depend. Here we must confess to a slight feeling of disappointment. The exhibition itself was a feast of brightness and colour, varying hues and various styles. The particular process of photographic engraving employed in Paris seems to aim at an imitation of mezzo-tint engraving, and in diminishing rather than enhancing the extraordinary powers of photography in discerning and reproducing the values of paintings. The pictures of the French school seem to us to suffer more particularly from this rendering. The charm of colour, the momentousness of expression, the *brío* and *espièglerie* of some of the portraits which charm, even when they do not convince the spectator, have in some cases been lost in the process of reproduction. This is especially noticeable in the case of a



AN OIL ON CLOTH BY A DE JESUIT  
A BISHOP'S CHURCH, BISHOP'S CHURCH, AND 100.







## Art Books of the Month

painter like Nattier, whose powers of charming are very much on the surface, but who is too often heavy and vacuous within. Even such painters as Mme. Vigée Le Brun and Mdle. Labille-Guiard depend to some extent on their spectacular arrangement, rather than their intellectual conception, and lose not only by the absence of colour, but by the actual alteration of its values. The portraits of the English school, which are painted in a rather different key suffer less from this method of reproduction. We are of opinion, however, that the reproductive work now being done in England has nothing to fear from the competition of such work as appears in the book now before us. We do not in any way wish to depreciate the labour and skill which has been expended on the preparation of this catalogue, or in any way to belittle its value to the collector, the historian of art, and above all those who make a special study of iconography.

L. C.

**GAINSBOROUGH.** By Mortimer Menpes, text by James Greig, R.B.A. London: A. and C. Black, Soho Square. 1909. 3 guineas net.

THIS handsome folio volume contains some two hundred pages of text by Mr. Greig and seventeen full page illustrations printed in colours by Mr. Menpes. It is Mr. Menpes, however, who lays claim to the authorship of the book, from which we surmise, that in his opinion at all events, the plates are the more important part of the book and the text of mere subsidiary value. In these circumstances it behoves us to deal with the plates first. That will not take us long. In the prospectus issued by Messrs. Black, though not in the book itself, it is stated that 'it is no exaggeration to say that these reproductions in colour—the work of Mr. Menpes's own hand—are the best that have ever been made of Gainsborough's pictures.' We have not the slightest hesitation in saying that we hold exactly the contrary opinion. Mr. Menpes is, as the world knows, a clever artist, and a keen man of business. Having lately taken up the fashionable craze for colour-printing, Mr. Menpes, undeterred by his rather unfortunate experiments in reproducing the work of Rembrandt, has turned his hand to the maltreatment of another incomparable artist, Gainsborough. After much labour, and with some mechanical skill, he has produced and offered for public acceptance a series of dark, heavy, shiny, prints which can only be described by the detestable word, 'oleographs.' Mr. Greig himself confutes Mr. Menpes when he speaks of 'harmonies as exquisite as the hues or melodies that might be seen or heard at daybreak in Fairyland,' or says of the portrait of *Mrs. Graham* that 'in colour it seems a compound of rose-leaves, morning sky, and the pearl of sun-warmed dew.' Mr. Menpes can hardly have read these encomiums on Gainsborough's incomparable charm of colour

and lightness of touch, when he passed for press the seventeen leathery prints, which disfigure this fine book. Turning from Mr. Menpes to Mr. Greig, we have read the author's account of Gainsborough with great interest. Mr. Greig has found little new to tell us about Gainsborough, except some useful information about the painter's family and early life at Sudbury and Ipswich, derived, as we surmise, from the researches of that indefatigable Suffolk iconologist, the Rev. Edmund Farrer. Mr. Greig is able to correct a few inaccuracies in previous memoirs, but his text is marred by a grievous want of taste in his persistent attacks by name on Sir Walter Armstrong. Sir Walter may not be impeccable on the score of accuracy, but we have marked ourselves some thirty petty but inexcusable slips in Mr. Greig's own text, that make us less confident in his claim to a final verdict in his own favour. Mr. Greig is probably right in attributing the painting of the view of *Landguard Fort* to a date subsequent to the painter's first acquaintance with Philip Thicknesse in 1753, or 1754 as other authorities have it, and not earlier as Sir Walter Armstrong wishes to prove. Mr. Greig is on less secure ground when attacking Sir Walter Armstrong on the subject of Gainsborough's final quarrel with the Royal Academy. Sir Walter has merely repeated the usually-accepted tradition that Gainsborough's angry letter to the Academy (which Sir Walter reproduces in facsimile) refers to the portrait of the *Three Eldest Princesses* sent by Gainsborough to the Academy in 1784 with others and subsequently withdrawn by him. The letter is undated, but Gainsborough's words would, as Mr. Greig rightly points out, apply better to the small portraits of the Royal Family, exhibited by Gainsborough at the Royal Academy in 1783. The question turns on the words 'less than three-quarters,' which in painters' jargon of the period, and even at the present day, seem to refer to small heads. In Messrs. Hodgson and Eaton's well-known history of the Royal Academy, originally published in the 'Art Journal,' Gainsborough's letter as to the arrangement of the fifteen small portraits of the Royal Family in rows of five is given in facsimile. If his threat to withdraw his pictures refers to this set of royal portraits, it convicts the Hanging Committee of the Royal Academy of having intended to hang these delicate and tender paintings 'above the line along with full-lengths.' This seems almost inconceivable, and the letter has been taken to refer to the painting of the *Princesses*, the history of which, with its reduction from full-length to suit a place in a saloon at Carlton House, is a matter of general knowledge. It was certainly in consequence of some dispute with the Academy in 1784 that Gainsborough withdrew this and his other pictures from exhibition and never contributed again.

## Art Books of the Month

Mr. Greig has in his turn repeated an unfounded piece of gossip as to the well-known portrait of Fischer, Gainsborough's son-in-law, having been given or bequeathed to the Prince of Wales by Mrs. Fischer. It has already been published that this portrait came into the possession of the Prince of Wales from the Duke of Cumberland in 1809, some years before Mrs. Fischer's death.

A further lack of taste is shown by Mr. Greig, when he adopts a practice of sneering at Sir Joshua Reynolds, in order to enhance the reputation of Gainsborough. This makes us a little sceptical of Mr. Greig's critical powers, but, with the above exceptions, we have found his account of Gainsborough very interesting, and we would suggest that it might be issued some day in a handier and cheaper form. L. C.

DIE MODE. MENSCHEN UND MODEN IM ACHT-ZEHNTEN JAHRHUNDERT. München: F. Bruckmann. 9 m. 50.

THIS is an exceedingly pretty and amusing little book. The text is the work of Herr Max von Boehn, and the illustrations, of which there are many hundreds, and which are really its *raison d'être*, are chosen by Herr Oskar Fischel. The weakness of most costume-books, even nowadays when facilities of literal reproduction are so much increased, usually is that the illustrations are composed, or at best translated from authentic sources, by modern draughtsmen. In this process, however good they may be, the spirit and *cachet* of the original almost invariably evaporate. In the present volume all are direct reproductions, selected with excellent taste from the most various examples, from Rigaud and Watteau, Tiepolo and Longhi, Reynolds and Rowlandson, Moreau and Chodowiecki, as well as from innumerable contemporary fashion plates, which may be considered in some ways, though not in others, even more trustworthy guides than the pictures of the masters. There is only one exception to this rule, the illustration on p. 35, and that, clever as it is, might easily have been spared. It may also be pointed out as a matter of detail that the illustration at p. 69 is not by Antoine Watteau, though it may be by Watteau of Lille; that the *Royal Family at the Exhibition* (opposite p. 80) should be annotated 'London, 1788,' not 'Paris'; and that one or two other attributions—*e.g.*, that of the drawing opposite p. 120 to Chardin—seem doubtful. These are trifles, and the value of the book as a storehouse of attractive and useful documentary information remains unimpaired to the student of eighteenth-century costume. It is curious that a fascination still attaches to these eighteenth-century fashions, in themselves often absurd and inconvenient, and sometimes it is to be feared unhealthy and even uncleanly. Treated judiciously, they were, like other preposterous

fashions, excellent pictorial motives. They made the fortune of a hundred painters and graveurs who without them would hardly have survived. Yet the artists of the day, as we know from many sources, were always in revolt against them. When at last the devotees of nature had their way, and the despotism of buckram and powder fell, by some unfortunate coincidence art all over Europe followed suit. B. N.

EGYPTIAN BIRDS FOR THE MOST PART SEEN IN THE NILE VALLEY. By Charles Whymper. Black. 20s. net and 42s. net.

KNOWING something of Egypt, of birds, and of art, Mr. Whymper is well qualified to produce a good book on Egyptian Birds. He fully appreciates the skill and knowledge of the ancient Egyptian artists, while able here and there to correct their facts, just as he corrects (though far less tenderly) the inaccuracies of the dragomen and tourists' guide. His own coloured plates (of which there are fifty-one) are more successful when he devotes his attention chiefly to the birds, and only secondarily to the landscape. Such drawings, for instance, as *Birds in Mid Air* (No. 7) and *Kites in Flight* (No. 7) are full of knowledge and spirit and the *Sparrow in the Temple at Deir el Bahari*, where the living bird regards a huge painted kite, is particularly striking.

EPITAPHIA. Being a collection of 1,300 British Epitaphs, by Ernest R. Suffling. Upcott Gill. 7s. 6d. net.

A WONDERFUL collection, grave and gay, made by an artist in stained glass whose work has given him exceptional opportunities for meeting with epitaphs. There is something good on every page, and the introduction gives a brief history of burial customs. No illustrations.

## CATALOGUES

THE Official Catalogue of the Exhibition of Masterpieces of French Art of the eighteenth century, at present held with such great success at the Royal Academy of Berlin, is published by the Berlin Photographic Company, London, W. This catalogue contains about 80 photogravure plates and is published in a limited edition on Japanese paper and on India paper, at 20 guineas and 10 guineas respectively. The Exhibition contains not only the famous masterpieces in the possession of the German Emperor (the inheritance from his ancestor King Frederick the Great of Prussia), but many pictures in private collections all over France and Germany, reproductions of which have hitherto not been obtainable.

Messrs. Gilhofer and Ranschburg send us the illustrated catalogue of a sale of engravings to be



held at Vienna from 18th to 20th April. The collection is that of the Polytechnischer Zentralverein at Würzburg, and the prints, 893 in number, are almost entirely the work of English, French and German engravers of the eighteenth century, many being printed in colours, besides a selection

of portraits by engravers of the reign of Louis XIV. The collection, founded in 1806, included fifty years later nearly 8,000 prints; another half-century has witnessed an enormous increase in the history and value of the class of engravings now selected for sale.

## RECENT ART PUBLICATIONS\*

### TOPOGRAPHICAL ANTIQUITIES

- JANSEN and SAVIGNAC (RR.PP.). *Mission archéologique en Arabie, de Jérusalem au Hedjaz. Medain-Saleh.* (11 x 8) Paris (Leroux), 30s. Illustrated.
- ZOGHEB (A. M. de). *Études sur l'ancienne Alexandrie.* (10 x 7) Paris (Leroux), 6 fr.
- JOHNSON (J. P.). *Geological and archaeological notes on Orangia.* (10 x 7) London (Longmans), 10s. Illustrated.
- PARKER (H.). *Ancient Ceylon. An account of the aborigines and of part of the early civilisation.* (10 x 6) London (Luzac), 25s. Illustrated.
- CARBELLESE (F.). *Bari. LORENZO (G. de). I Campi Flegrei.* (11 x 7) Bergamo (Istituto d'Arti grafiche), each l. 5, illustrated.
- OCCHINI (P. L.). *Valle Tiberina da Montauto alle Balze: le sorgenti del Tevere.* (11 x 7) Bergamo (Istituto d'Arti grafiche), l. 4. Illustrated.
- BALZANO (V.). *L'arte abruzzese.* (10 x 7) Bergamo (Istituto d'Arti grafiche), l. 8. 200 illustrations.
- FOLIGNO (C.). *The Story of Padua.* (7 x 4) London (Dent), 4s. 6d. net. 'Mediaeval town series.' Illustrated.
- GURLITT (C.). *Historische Städtebilder: Danzig.* (19 x 13) Berlin (Wasmuth), 35 m. Illustrated.
- DITCHFIELD (P. H.). *The manor houses of England.* Illustrated by S. R. Jones. (10 x 7) London (Batsford), 7s. 6d. net. Illustrated.
- RAIT (R. S., editor). *English episcopal palaces (province of Canterbury),* 7s. 6d. net.

### ARCHITECTURE

- CHOISY (A.). *Vitruve. Tome i, analyse; ii-iii, texte et traduction; iv, figures.* (11 x 7) Paris (Lahure), 60 fr.
- MILLET (G.). *Monuments byzantins de Mistra. Matériaux pour l'étude de l'architecture et de la peinture en Grèce aux XIVe et XVe siècles.* (15 x 11) Paris (Leroux), 60 fr. 152 phototype plates in album.
- SMITH (E. W.). *Akhbar's tomb, Sikandarrah, near Agra.* (13 x 10) Allahabad (Government Press, for the Archaeological survey of India). Illustrated.
- SIGHINOLFI (L.). *L'architettura bentivolesca in Bologna e il Palazzo del Podestà.* (10 x 7) Bologna (Beltrami), l. 5. 'Bologna Bella' series, No. 2.
- MARTIN (C.). *La renaissance en France: l'architecture et la décoration. Fascicle 1.* (20 x 14) Paris (Eggimann), 25 fr. 20 phototype plates.
- ANHEISSER (R.). *Altischweizerische Baukunst. Neue Folge.* (14 x 10) Bern (Francke), 100 plates.
- Das Bürgerhaus in der Schweiz. Band I: das Bürgerhaus in Uri. (13 x 9) Basel (Helbing and Lichtenhahn). Illustrated.

\* Sizes (height x width) in inches.

### SCULPTURE

- SCHRADER (H.). *Archaische Marmor-Skulpturen im Akropolis-Museum zu Athen.* (12 x 9) Vienna (Holder), 10 m. 76 illustrations.
- MORET (A.). *Catalogue du Musée Guimet. Galerie égyptienne; stèles, bas-reliefs, monuments divers.* (11 x 9) Paris (Leroux), 25 fr. 66 plates.
- SCHLOSSER (J. von). *Werke der Kleinplastik in der Skulpturensammlungen des A. H. Kaiserhauses. I. Band; Bildwerke in Bronze, Stein und Ton.* (14 x 10) Vienna (Schroll). Phototypes.
- BERTONI (G.). *Atlante storico paleografico del duomo di Modena.* (9 x 13) Modena (Orlandini), 10 l. 79 illustrations.
- DE BOSSCHERE (J.). *La Sculpture anversoise aux XVe et XVIe siècles.* (8 x 6) Antwerp (Van Oest), 3fr. 50. Illustrated.

### PAINTING

- BALET (L.). *Der Frühholländer Geertgen tot Sint Jans.* (10 x 6) The Hague (Nijhoff), 10s. 6d. 11 plates.
- SINGLETON (E.). *The art of the Belgian galleries.* (8 x 5) London (Bell), 6s. net. Illustrated.
- RATHBUN (R.). *The National Gallery of Art: Department of Fine Arts of the National Museum.* (9 x 6) Washington (Smithsonian Institution). Illustrated.
- DUMONT-WILDEN (L.). *Le portrait en France.* (10 x 7) Brussels (Van Oest), 10 fr. A vol. of the "Bibliothèque de l'Art du XVIIIe siècle;" illustrated.
- Original drawings by Rembrandt Harmensz. van Rijn. Reproduced by Emrik and Binger at Haarlem. Fourth series, pt. II, Nr. 51-100. (20 x 15) The Hague (Nijhoff), 150 fl. net, the series in 2 portfolios.

### CERAMICS

- BRUCHITSCH (G. von). *Die Panathenäischen Preisamphoren.* (9 x 6) Leipzig (Teubner), 6 m. Illustrated.
- BLACKER (I. F.). *The A.B.C. of collecting old English pottery.* (8 x 6) London (Stanley Paul), 5s. net. Illustrated.
- GRAUL (R.), and KURZWELLY (A.). *Altthüringer Porzellan. Beiträge zur Geschichte der Porzellankunst im XVIII. Jahrhundert.* (15 x 11) Leipzig (Seemann), 50 m. Illustrated.
- STIEDA (W.). *Die Porzellanfabrik zu Volkstedt im achtzehnten Jahrhundert.* (9 x 6) Leipzig (Hirzel), 6 m. 3 portraits.

### MISCELLANEOUS

- The Hudson-Fulton Celebration. *Catalogue of an exhibition held in the Metropolitan Museum of Art.* 2 vols. New York (Metropolitan Museum). Vol. I: *Catalogue of paintings by Dutch Masters.* By W. R. Valentiner. II: *American paintings, furniture, silver, etc.,* by H. W. Kent and F. N. Levy. Illustrated.
- Schmuck und Edelmetall-Arbeiten. *Eine Auswahl moderner Werke hervorragender Künstler.* (11 x 8) Darmstadt (Koch), 16 m. 103 plates.
- RATHBONE (R. L. B.). *Simple jewellery. A practical handbook.* (8 x 6) London (Constable), 6s. net. Illustrated.

## ART IN FRANCE



HE Société des Artistes Français and the Société Nationale are on strike against the international exhibition which is to be held at Rome next year, on the occasion of the fiftieth anniversary of the proclamation of Italian unity.

I hasten to say that they are not moved by political considerations; no tenderness for the Temporal Power or the rights of the Neapolitan sovereigns accounts for their decision to boycott the exhibition. It is purely a trade question; they object to the competition of blacklegs—in other words, of the younger schools of French artists who do not belong to the two great trade unions of the

## Art in France

Grand Palais. Hitherto the organisation of exhibitions of French art abroad has usually been entrusted to the two official societies; this was so in the case of the Franco-British Exhibition in 1908, where the selection of French pictures was certainly not representative of every phase of contemporary French art.

The organisers of the Rome exhibition have decided not to give the two official societies a monopoly on this occasion. The organization of the French section of the exhibition has been entrusted to M. Henry Marcel, head of the Bibliothèque Nationale, who is now in Rome engaged on the preliminary arrangements; and the French Government has obtained from Parliament a grant of £20,000 for the expenses. It has been determined to make the French section as representative as possible, not merely of the two salons, but of the great schools of painting which have been the glory of France in the nineteenth century, and of all that is best and most promising in contemporary French art. To this end the executive of the exhibition has reserved to itself the right to arrange group exhibitions of the works of 'artists of eminent talent and striking originality,' and to send special invitations to 'certain eminent artists.' It is this provision, contained in clause VI of the regulations, which has led the two official societies to refuse to take part in the exhibition, and they have jumped to the conclusion that 'artists of eminent talent and striking originality' can only mean Impressionists or their successors.

This is delicious. Are we to understand that, by the confession of these two great societies which claim to represent French painting, they have no artists of 'eminent talent and striking originality' in their ranks? They are quite too modest; it would be invidious to mention names, but one could, if necessary, refute this damaging but inevitable inference from the decision that has been arrived at. Who has said that only Impressionists are talented and original? Certainly not the organizers of the Rome exhibition; their regulation is as wide as possible in its scope. Nothing could be more wise or better calculated to ensure a proper appreciation of the pictures exhibited than their proposal to group together works of artists who have certain affinities of ideal and method. And what would a respectable member of the Société des Artistes Français say if he saw his portrait of the Duke of X., or his monumental historical piece representing Jeanne d'Arc before her judges, or Napoleon leading his soldiers to victory, sandwiched between a Matisse and a Vuillard? There is room for everyone; can it be that the official societies shrink from the test of comparison with the outsiders which the arrangement proposed would involve?

However that may be, the adoption by two great societies of artists of methods which are natural

enough in the case of trade organizations is a lamentable demonstration of jealousy and exclusiveness which brings discredit on their profession. On such an occasion as this a true artist should have but one thought and aim, that of enabling France to take the position to which she is entitled among the other countries in an international manifestation of the artistic product of our time. It is a miserable thing that the two most prosperous societies of artists should withdraw from such a manifestation because they are not given a monopoly of it. And it is particularly regrettable that the Société Nationale, whose very *raison d'être* is, or rather was, a protest against officialism in art and a claim for the recognition of new tendencies, should lead the way in such a defence of vested interests. The unanimous decision of the committee of this society to abstain from the exhibition preceded the also unanimous decision of the committee of the older society in the same sense. That I have not misjudged the motives of the decision is clear from the following remarks of one of its defenders in the *Bulletin de l'Art* :—

'Quoi-qu'il en soit, il est évident que les artistes ne céderont pas. Voilà de longues années que les deux grandes sociétés qui les représentent ont pris l'habitude d'organiser elles-mêmes les expositions faites à l'étranger; elles ne peuvent vraiment admettre de participer à une manifestation qui non seulement se prépare sans elles, mais semble se préparer contre elles.'

The suggestion that there is an idea of opposition to the two great societies is quite unfounded; they have not that excuse. But the rest of the paragraph lets the cat out of the bag. They claim the right to organize every exhibition of French art held abroad and, if that claim is not conceded, they will hold aloof. They cannot tolerate equality; they demand a position of privilege. It is high time that a stand should be made against such a demand and that the right of artists who belong to neither of the societies to be represented in proportion to their deserts should be duly recognized. The organizers of the Rome exhibition are to be congratulated on having recognized that right, and it is to be hoped that they will not give way. Probably the members of the two societies, after a little reflection, will come to the conclusion that, although they may injure the exhibition by abstaining from it (and certainly the absence of all their members would injure it), they will injure themselves still more. Even if the committees are obstinate, some individual members may refuse to join in the strike; at least one hopes so for the credit of French artists. The organisers of the exhibition would be wise to issue at once a few special invitations.

M. Dujardin-Beaumetz, the Under-Secretary of



Fine Arts, takes the matter philosophically. He has declared that he is 'tout à fait en dehors de cette histoire.' He is justified in holding aloof from it; the matter is rather one for the Minister of Commerce, or perhaps the Minister of Labour, whose function it is to arbitrate in trade disputes.

The State has recently received several artistic bequests. The late Madame Kolb has bequeathed to the Louvre some forty works by Jean-Baptiste Isabey, which she inherited from Madame Wey-Isabey. They include water-colours, sepias, miniatures, pastels and snuff-boxes. M. Tesson, the painter who recently died, has left his collection of primitives to the Société des Amis du Louvre, to be placed in the national museum. The Louvre has also inherited from the late Comtesse Haliez-Claparède a charming pastel by Kucharski, the portrait of Mme. Barbier-Valbonne. All the new acquisitions of the Louvre during 1909 have been temporarily placed in the gallery of artists' portraits on the screens reserved for new acquisitions. Most of them have been noticed from time to time in THE BURLINGTON MAGAZINE.

The removal of the Ministry of the Colonies from the Louvre will it is said, be at last completed by the time that this number appears; it is already partly installed in the rue Oudinot. The whole of the Pavillon de Flore will then be at the disposal of the museum. Further additional space has been obtained by the removal of those officials of the museum who were provided with official residences in the palace; a prudent measure which will aid in diminishing the risk of fire. M. Homolle, the Director of the National Museums, has decided to place the Grandidier collection in his former residence; this will make it possible to exhibit some interesting Japanese prints for which there has hitherto been no room on the walls.

The Hôtel de Biron, better known as the convent of the Sacré Cœur, has at last passed into the hands of the State, after having twice been put up to auction and withdrawn at the eleventh hour. On 23rd February the Chamber of Deputies voted the sum of £260,000 for its expropriation and the incidental expenses. It is very satisfactory

that this superb example of eighteenth-century architecture has been saved from falling into the hands of the speculative builder. It is understood that the Hôtel will be used as a residence for foreign sovereigns who are the guests of the State, and at other times will be thrown open to the public; it is proposed to furnish it with tapestries and furniture of the eighteenth century from the national *garde-meuble*. The large and beautiful gardens, which skirt the Boulevard des Invalides for a considerable distance, will also be open to the public; and the buildings beyond the gardens, at the corner of the Rue de Babylone, will be converted into a *lycée des jeunes filles*.

Among the forthcoming exhibitions of importance is that of French drawings and small sculptures of the eighteenth century, which the Marquise de Ganay is organizing on behalf of the Croix Rouge society. It will be held at the Petit galleries and will no doubt be as successful as the exhibition of pastels which Mme. de Ganay organized for the same object in 1908. The Salon of the Société Nationale will open as usual on Friday, 15 April; the exhibition at Bagatelle, which opens a little later, will consist this year of portraits of children and of members of reigning families. The Salon des Humoristes, always one of the things to be seen, will open at the Palais de Glace on April 23.

The Salon des Indépendants opened on March 19 in a temporary building, which has been erected on the Cours-la-Reine close to the Pont des Invalides. It is the best exhibition that the Société des Artistes Indépendants has given us for a long time. Naturally among 5,669 pictures, exhibited without any selection, only a minority are worth looking at; but there is quite an extraordinary amount of talent. I have only now space to say that among the pictures which impressed me most at a first visit are those of MM. Pierre Bonnard, H. E. Cross, Maurice Denis, G. d'Espagnat, Deltombe, Dufrénoy, Hermann-Paul, Jules Flandrin, Pierre Laprade, Alcide Le Beau, Henri Lebasque, Charles Lacoste, Albert Marquet, P. F. Namur, Fernand Piet, Ottmann, Paul Signac and André Wilder.

R. E. D.

## ART IN GERMANY, AUSTRIA AND SWITZERLAND



HE annual sales of fine prints, for which Germany has become famous among connoisseurs, and which generally are crowded round about Whitsuntide every year, have this time been scattered over three months. When these lines appear Boerner, of Leipsic, will already have held his auctions. On March 10-12

the famous collection of M. Weckerlin, historian of music and librarian of the Conservatoire Nationale at Paris, was sold, which was followed by the two days' sale of the finest Chodowiecki collection, probably, which has ever been distributed by auction. Chodowiecki put up several sets of his etchings during his lifetime, for his various children. The better part of two of these sets went to form the collection of Engelmann, Chodowiecki's biographer and reputed describer

## Art in Germany

of his *œuvre*. Engelmann's collection, remaining intact until recently, was bought by Mrs. Stechow, who has for years been an ardent collector of Chodowiecki's work. On the fusion of her own with Engelmann's collection, there remained so great a number of duplicates over, that an all but complete set of Chodowiecki's etchings could be formed, and this is the set now put up for sale. On March 18th and 19th Mr. Boerner disposed by auction of a miscellaneous lot of fine prints, ranging from the fifteenth to the eighteenth century, containing, among other things, the fine *John the Baptist* (B. 3), by Giulio Campagnola, some good Raimondis, and no less than twenty-five Schongauers.

Amsler and Ruthardt hold an auction in April this year, and put up on the 26th—29th a large miscellaneous collection, in which Dürer, Rembrandt, and the portrait engravers of the age of Louis XIV figure prominently.

The Von Lanna collection once more furnishes the most important event of the season. The Baron has not lived to see the final dispersal of his magnificent collections. He died at the turn of the year, after his print room, and his ceramics, glass, enamels, and *objets d'art* were scattered. Gutekunst, of Stuttgart, are now going to sell on the 6th—11th of May the residue of the prints and the splendid collection of drawings. Even then there remain some fine works which have not appeared in any catalogue—notably his beautiful colour prints by the Gautiers and Lasinio, the probably unique set of playing cards ascribed to Beham or Rösch, and, unless I am much mistaken, the proof set of the Holbein *Dance of Death*.

The prints this time comprise eighteenth-century work, a grand collection of ornamental Renaissance prints, which were all the rage a generation ago, and which possibly will to-day fetch less than Lanna paid for them in his time, works by masters of minor importance, and some fine specimens of early engravings which were held over from last year, in order not to flood the market. The Lanna collection was of the kind which possesses such rarities as Dürer's *Erasmus* (B. 107), for example, in two excellent copies, and the one that is put up for sale this year is no less fine than the one catalogued a year ago.

No collection of drawings anything like this has appeared in a German auction room since the Habich sale. Many of the Lanna drawings have been included in the so-called Albertina publication of reproductions edited by Meder and Schönbrunner: thus, a part of his treasures is known to connoisseurs. The compilers of the sale catalogue, who, a year ago, failed to recognize a unique Baldung engraving (although the print had been correctly ascribed to Baldung in the appendix to my catalogue of Lanna's collection fifteen years ago) seem to me to have fallen into several errors

this time again. It is putting it rather mildly to call the two magnificent drawings, Nos. 25 and 26, 'In the manner of the Meister des Hausbuchs' (also called Master of the Amsterdam Print Room). Both sheets are doubtless quite genuine works by this hand. The careful student looking over the drawings here catalogued as anonymous will happen upon some further great finds. The catalogue contains fifteen Dürers, of which only one seems doubtful, and several, for example the study of the kneeling donor on the *Rosary* picture at Prague (formerly in the Holford collection), the *Adam and Eve* (proportion studies) and the two *St. Pauls*, vie with the best Dürer ever made. Next to these probably the sheet of parchment covered on both sides with figure studies by Vittore Pisano is the most valuable item in the catalogue. There are some fine silver point heads ascribed with a great deal of justice to Gerard David, and one head of a man is almost good enough to have been drawn by John van Eyck, under whose name it is catalogued. As a work of art nothing could surpass the beautiful head by Holbein. It represents the extremely pleasant face of a young man, repulsively disfigured by leprosy. It may have been used as a preliminary study for the figure on the right wing of the Sebastian altarpiece at Munich, but there is no real portrait likeness between the two. The drawing ascribed to Raphael, a study for a seated Madonna, is not of primary importance; that by Michelangelo Buonarroti is of a decorative kind, discovering besides several indistinct figure studies a dragon's head, which looks like a door-knocker, and a cowering satyr, with Ethiopian features, bearing a yoke on his shoulders. This sheet hails from the Richardson and Lord Spencer collections. The German sixteenth century masters with a turn for landscape, men like Altdorfer, Hirschvogel and Huber, are excellently represented, and Lanna seems also to have made a specialty of Goltzius, by whom there are a number of portraits in gold point of supreme delicacy. But the collection is one of great variety, the standard of quality being exceptionally high. I will draw attention in passing to only a few of the more important drawings, not mentioned so far: Bega (a fine crayon group, and a sanguine of a woman spinning), Pieter Brueghel (study of cripples and beggars, and a peasant couple embracing, in crayon), several fine sepia-tinted studies by Callot such as occur very rarely for sale, a most exquisite Dusart (a water colour of peasants), a very interesting Guardi (showing the Campo SS. Giovanni and Paolo with some carnival decorations before the Scuola), Jordaens, Lancret, Lucas van Leyden, Leu (an excellent *Pietà*, pen and ink on green paper with white lights), many uncommonly good Ostades, a dozen Rembrandt van Rijn, two interesting Rubens (the *Portrait of the Siamese*



*Ambassador at the Court of Charles I.* which was engraved by Captain Baillie, and study of a woman's head), Schongauer (a genuine head of an old, bearded man, and a sheet with numerous studies for the loin-cloths on a *Crucifixion*, not by Schongauer, but extremely interesting as evidence of the care with which artists as early as the fifteenth century pursued nature studies), a magnificent landscape design by Hercules Seghers, Titian (a delightful child's head, almost too delicate for this master), Van der Velde, Cornelis Visscher, Watteau (sanguine, three female figures seen from the back), one of the most superb Canalettos ever seen, a number of splendid Chodowieckis bound to be admired by connoisseurs even if they fail to appreciate his etchings, etc. Among the later sixteenth century Nuremberg drawings there is a set of four very interesting on account of their subject. They represent one Sebald Tyrer, seen from the front and back, who had been cut for the stone, and exact facsimiles of the stone itself. He looks splendid and none the worse for the operation, though the stone, which is drawn natural size, seems enormous to have been extracted in those days.

The three days subsequent to the Lanna sale Mr. Gutekunst will devote to the auction of Mr. H. S. Theobald's (of London) extraordinary collection of fine prints. The catalogue comprises but 769 items, but the quality of the prints is very good. The Lucas van Leydens are both rare and excellent, and there are nearly thirty of them. The colour prints by the Gautiers and Lasinios are such as appear only once in a decade in the sale room, embracing a superb specimen of the excessively rare *Marie Antoinette* by J. B. A. Gautier, and *Louis XVI.* by the same, and a probably complete set of Lasinio's 'Autoritratti' containing 349 portraits in three volumes (one plate is lacking in one of the volumes) in an exemplary state of preservation. There are further some very rare early Italian prints (Martino da Udine, anonymous Florentine primitive, Mantegna, Montagna, and some early Raimondis), a unique Master E S, superior Dürers, Schongauers, Ostades, Rembrandts, several first states of Van Dyck, the *Portrait of Maximilian* by Lucas van Leyden, *Christ's Entry into Jerusalem* by L. Cz, etc. Altogether the possibility of a rich harvest for collectors who may be amply provided with funds, for no doubt the prices will be high.

At Vienna Messrs. Gilhofer and Ranschburg hold an auction of fine prints on April 18-20, which should be mentioned. The catalogue embraces 893 items, almost exclusively work of the eighteenth century. There is none of the important colour work by Gautier, Lasinio, Janinet, Debucourt, only some Descourties and Alix, but the elegant, and from a moral point of view flighty prints by and after Freudeberg, Moreau, Baudouin,

Dambrun, etc., so much in vogue at present, are to be seen in great numbers. There are also fine English mezzotints and some very rare Russian and Polish portrait prints.

Two interesting pictures by Menzel have been rediscovered lately in the palace of Schönhausen at Pankow, near Berlin: they are portraits, larger than life, of Moltke and Bismarck. Upon the occasion of the return of the victorious army in 1871, the old academy building in Unter den Linden was decorated with temporary pictorial work by members of the Berlin Academy, and these two portraits belonged to the general scheme. Menzel's confrère Meyerheim, who took a hand in the work at the time, and who found these portraits now, tells some interesting anecdotes about Menzel when he painted them. The little man got along very slowly with his work—and why? Because he made the most painstaking studies, although the pictures were intended as nothing further than festival decorations, which were doomed to be torn down after a few days. He represented Moltke, standing in muggy weather, looking through his field glass. Menzel repeatedly drew elaborate studies of this field glass and its case, and of all the other details. Two days before the festivities were to take place, he had not begun on the Bismarck. So he had to paint night and day, just to cover the canvas with paint. Then he finished the picture *after all was over* and nobody needed it any more; finished it, of course, only as a piece of decorative work, not in the sense of a careful easel picture. It represents Bismarck standing at a green table upon which he rests his clenched fists.

The Kaiser Friedrich Museum at Berlin has acquired a Sassetta (its fourth painting by the hand of this master) representing *St. Francis Reading Mass*. The museum at Stuttgart has come into possession of the wings of an altarpiece, dated 1485, formerly at Rohrdorf, where some of the figures of the carved central portion are still preserved. The panels at Stuttgart appear to be by different hands and represent scenes from the Passion and the Apocryphal Books of the New Testament. Manet's *Execution of Maximilian of Mexico* has been bought by a number of amateurs at Mannheim for the museum of that city. As usual a number of modern paintings have passed into various museums, viz., Cologne: *Centaurs* (an early picture painted in 1880 and influenced by a study of A. Feuerbach), by W. Trübner; *Girls in a Garden*, by v. Uhde (these two the gift of Karl Wahlen); *A Study of Costume*, by Münzer; *The Last Rays of the Sun*, by Liesegang (these two the gift of E. Kayser); Magdeburg: *Scotch Lad*, by W. Trübner; *Shower in Spring*, by K. Haider; *Dead Ducks*, by K. Schuch. Stuttgart, *Portrait of a Lady*, by Habermann.

H. W. S.

## ART IN AMERICA

### MODERN FRENCH PICTURES: SOME AMERICAN COLLECTIONS



HÉODORE DURET in his biography of Manet tells of the surprise of the Germans, and especially of the Americans, at the Paris Exhibition that the great modern French painters were so little appreciated in their own country, and their realization of the fact that they had arrived earlier than the French at an intimate understanding of the works of these Frenchmen. Since then almost a generation has passed, and although the conditions in France have improved, nowadays, even in Paris, the best examples of French art are found in private galleries, and any one who wishes to make a serious study of modern French painting must cross the Atlantic. The naturalness and freedom which give such enormous value to modern French art have undoubtedly struck a responsive chord in people who, in their strivings for culture, possess above all, as against the knowledge and acquired taste which are the inheritance of the old races, an instinct and a personality which they have developed freely and which is entirely their own. From this point of view it is interesting to see how, not only the art of the Impressionists, which is slowly becoming classic, is being appreciated by Americans, but also how the art of the great earlier period of 1830 which one connects with the names of Delacroix, Daumier, Corot, Rousseau, and of the other great landscape painters of Fontainebleau, has found its home in America.

The pictures to be mentioned here do not belong to the best known collections of North America, and some of them are to be found in the possession of men whose desire it was not so much to have a 'collection' as to add to their personal enjoyment by living with pictures which appealed to them as excellent and beautiful. This applies especially to the works of the Impressionists. But examples of the French art of the first half of the nineteenth century are in collections in which noted works of the old schools, Dutch, Italian, Spanish and English, are also to be found, and their presence in such assemblages proves that to Delacroix and Rousseau still cling the traditions of the old masters which one would seek in vain in the landscapes of Monet and in the dancers of Degas.

One of the greatest names of the beginning of the nineteenth century is Delacroix. He was in the true sense of the word 'Rubens's one great successor,' withal he was entirely a man of his time. In the possession of Mr. James J. Hill, New York, is a magnificent *Tigre couché* (see plate). In beauty of colour and in power of expression this picture has something inspiring which marks it from amongst the productions of that time. As remarkable is the

*Christ on the Lake of Gennesareth*, in the collection of Sir William Van Horne at Montreal. A sober and yet dramatic rendering which makes one feel the story impressively, and in feeling and expression is a pathetic picture, aggressive in the shock of an oblique composition and of the greatest beauty of colour. Of Delacroix, the historical painter, one sees two rare examples at the New York home of Mr. James J. Hill, illustrating the story of Attila, of a richness of invention, of an impetuosity of life, as if the hand of Tiepolo had played in the game; but they are healthier, better in technique, and the construction is serious and substantial. Géricault is represented by only one work, belonging to the late Sir George Drummond of Montreal, a canvas of small dimensions but a masterpiece.<sup>1</sup> A horse who has gone wild in his stall is attacking the groom. The horse is painted in quick, bold and sure touches expressing strength and power; the action, the excitement, and the rush of the scene are gloriously expressed, and the face of the wounded man, frightened and crying out, is as expressive as in a work of Daumier.

Honoré Daumier, greatest of caricaturists, was infinitely more: he was an artist of almost gruesome magic. In the Van Horne collection there is a small picture, *Child Bathing in a Brook*: one might call it a genre picture, but how full of mystery and of beauty! Toward the right is a woman in a blue garment with a child, and the figure toward the left, where stretches a silver-grey wall of exquisitely luminous quality, is like a veiled sphinx. In the luminous atmosphere a man bends slightly down holding a naked child whose legs below the knees are in the water. In such a picture Daumier takes rank with the greatest. Other examples of his are a group of people in front of a show-window, also in the Van Horne collection, and a group of lawyers, belonging to Mr. Pope, with strongly marked figures and features, somewhat grotesque but as elemental as the characters of Balzac's creation and of the same staggering psychological verity.<sup>2</sup>

Apart from these masters stands the kindest of French painters, Corot, who longed for Greece and the Elysian Fields and in advanced years preserved his genial cheerfulness and cherished ever the thought that it was he who after the Fall of Man had preserved a bit of heavenly blissfulness upon this earth. It is impossible for me to dwell upon all the pictures of his I have seen in America. I should like to mention a very large landscape in the collection of Sir George Drummond, upright with a group of trees to the right and several small figures in the foreground, and in the background the profile of a castle crowning a noble hill. It is primarily a study in light which despite its

<sup>1</sup> Géricault is also represented by a small but powerful work in the collection of Mr. John G. Johnson.

<sup>2</sup> In the collection of Mr. J. G. Johnson there is a replica or variant of this subject which I did not see





FISHING BOATS, BY MANTEL, IN THE  
COLLECTION OF MR. A. A. POPE



TIGRE COUCHÉ, BY DELACROIX, IN  
THE COLLECTION OF MR. JAMES J. HILL





simplicity and lightness gives the fullest and richest impression.

Still more precious than this pure landscape are Corot's figure studies, usually single figures in landscape, and small. A pearl among these is *La Petite Curieuse*, in the Van Horne collection. Other figure pieces in Mr. James J. Hill's collection are masterpieces which are famous in France, among others the adorable *Eurydice Blessée*, the *Femme Lisante et Marchante*, etc. A lengthwise picture, inspired almost as those of Correggio and of like splendour and magnificence, is a picture in Colonel Payne's house in New York—a nude woman reclining in a landscape, with a Cupid riding on a spotted panther.

Troyon has splendid things in these collections. The most interesting of all is a portrait by him, one of the few that he painted—an idealized life-size likeness of Georges Sand playing the guitar (Van Horne collection). The canvas is about three feet high. If one did not know its author, one would assign it somewhere between Couture and Courbet.

Among the landscapists, Daubigny is represented in an especially fortunate way, with large, stately, unusual examples. Particularly important is a big evening landscape with a flock of sheep (Sir George Drummond) where, in a cirriated sky, a ruddy moon rises over the earth. Two little landscapes by Monticelli (Sir William Van Horne) give a shock of surprise. In the same and other Montreal collections are a number of the celebrated fanciful compositions of this master, but these are two pure landscapes of great importance, because they show Monticelli to have been ahead of his age, particularly the one with a gateway in the background and dark glittering trees in front of a wall in shadow, which handles a problem that we know only Pissarro to have handled.

Daubigny already stands close to the modern school of the Impressionists, which is in its essence a school of landscape art. There are pictures by him that in their full note of light lead one directly to think of Claude Monet, and it is known that Daubigny—this 'Raphael of the water,' as Monet once jestingly called him—possessed a large number of pictures by Monet which after his death did not appear in the public auction of his estate, because his family feared harm might come to Daubigny's good name if it was known that he admired Monet. The name Impressionist was originally far more restricted in application than it is to-day; the man who invented it wished to designate someone in the position of seizing on a fleeting impression of nature, and it was understood that this applied above all to the pure landscapist. And so, of all this group as now known, Claude Monet is the true Impressionist.

Monet is well represented in the two collections of Mr. Alfred Atmore Pope and Mr. Whittemore in

Connecticut. An early marine, *Fishing Boats* (see plate), belongs to Mr. Pope; a scene at dawn, where over the light green-blue Channel orange-pink horizontal streaks break forth from heavy layers of grey cloud and a light mist lies over the distant water. The composition is simple and solid in structure, the painting luscious, with the sky lighter in handling. Its date may be placed in the later sixties.

Mr. Whittemore possesses an interesting picture dated 1882, showing fishing nets in an angry white sea. In the foreground are grey-blue rocks, in the distance a strip of blue-rosy coast shines under the opal-like illumination of a yellow-blue and pink sky. At first glance the picture is puzzling for a Monet, but none the less it is of the first quality. In the logic of its composition it harks back to Courbet and to early Whistlers, though it is much more atmospheric. The best decade in Monet's creative activity is perhaps that between 1880 and 1890. At that time he seems to have been most intimately close to nature, whereas his later work is somewhat unsubstantial. One of the pictures in Mr. Pope's collection is a marine, painted at Antibes in 1888, with the Alps in the background, the sea in the middle distance and a high bank with olive trees in the foreground. The air vibrates in the sunshine, the Alps are white and pink, with a grey-blue haze at their base, the water is deep blue, the shore in the foreground glows with yellow and rose, and the sky is a light green-blue and very brilliant. The whole South is in the picture. The artist has here marvellously expressed his feeling for the *chair de la terre*. Almost of the same time is a French river landscape of Mr. Whittemore's—a broad river and a village with its church seen behind high poplars. It is a harmony in blue, white and green, and everything in the painting is pure bright colour, even in the shadows which show a soft pink. There are not many works by Monet which are 'pictures' in this sense, and of such firmness of structure and free concentration. There are many more Monets in these two collections, but these three are the most beautiful.

Edouard Manet is looked on as the chief of the Impressionist school. As a matter of fact, the painting in pure colour that he inaugurated and his modelling in the light have strongly influenced all art since.

It has been urged against Manet that he was often too abstract and too far removed from our senses, that his works were problems carried out too far, and from this standpoint it has been maintained that Auguste Renoir is the greater of the two. This will never be established, of course, and great artists they both are. But it is a fact that Renoir, in his happiest days, displays a beauty in his representation of the human figure that

## Art in America

makes one think of Titian. He is the greatest modern painter of flesh, and he has something that Frenchmen have lost, the spontaneous feminine charm of the eighteenth century. The *Girl at the Piano*, with a cat stealing blossoms, in Mr. Pope's collection, which must have been painted about the middle of the seventies, is among his most fortunate creations. With any other painter, such wealth of colour, especially with smooth, enamelled surfaces, would have resulted in a loud effect, but here everything is harmonious and in tone. The face of the girl in the living quality of blooming flesh leaves behind it everything else that has been painted in our day. Where are such miracles as the foreshortened fore-arm modelled in full light and without a shadow? Renoir the draughtsman is worthy of Renoir the painter. Mr. Whittemore possesses a nude girl in a characteristic pose, of rare nobility of line and beauty of form, and with delicate, exquisite tenderness in the painting of the flesh. It is clear that the artist was here interested primarily in the figure, and but little in the landscape. The sword, the rocks and the leafy background of woods, are slightly and decoratively indicated in eighteenth-century fashion; but the general impression has none of the superficiality one might infer, it is simply that the beauty of the human figure triumphs over all else.

Edgar Degas is the past master of form of the present day in France and in the world. He, who descends from Ingres and whose early pictures are of the purest classicism, is the most modern and boldest of draughtsmen. Like the Japanese, he represents the human figure in every position, state of rest, motion, from all standpoints, in every conceivable aspect. At the same time, he is a master of space, dominated by the idea of building up a picture in depth like an architect. Of all modern masters, it is to him that our eyes owe their most vivid sensations, and never through any spicing or spangling, but by means of a simple and truly great art.

One can get to know Degas from all sides in America. Examples, and many, of jockeys, ballet scenes, of interiors and single figures are to be found. An unusual, and for that reason particularly interesting, but also very beautiful and masterly Degas is in the possession of Mr. Pope. It is an interior of large size, dating from about 1875, representing a room with a girl seated partially undressed while a man stands against the door. The room is lit by a lamp set on a little round table, large portions of the canvas are in

shadow, the girl being only partially lighted. The play of light and half-light is enchanting, the colours of the flowered wall-paper and the salmon pink lining of a dressing case shine luminously through the dusk, and a scene, trivial and uninteresting in itself, becomes a marvel of the finest and most delicate art. Akin to this, but more brilliant in colour, is a smaller picture belonging to the late Sir George Drummond, representing a studio interior with an artist in shirt-sleeves, and a lay figure in pale pink dress as the protagonists. The collections of Mr. Pope and Mr. Whittemore contain various of the celebrated racing scenes in oil and pastel, beautifully composed, rich in colour and full of bright passages. Notwithstanding the splendid sense of the movement and restlessness of the horses, as in Greek art the impression is never one of restlessness. This is the result of the composition with its wise balancing of the masses. The group of dancing girls' pictures is splendidly represented. Colonel Payne possesses a ballet rehearsal with spectators on a balcony in the background and a dancer to the left before a mirror, a picture sparkling with light and movement. Of like perfection is a similar scene belonging to Mr. Whittemore, a dancing-rehearsal in a bare hall flooded with light from three high windows. At Mr. Pope's is a picture of a group of dancers in crushed-strawberry skirts, dating from about 1880. The drawing of the bodies is of ultimate perfection, every form, every line swelling with life, and yet one is made to feel convincingly the fleeting, momentary expression on the faces, and the slipping by of the light as it plays rapidly over the moving figures. Mr. Pope possesses also a glorious piece of gesture-painting—a large pastel of a girl in a tub, in an unusual and striking pose, which shows extraordinary power. Beside all its beauty of line and rendering, it has for the historian of art the added interest of belonging to the group which was Toulouse de Lautrec's point of departure.

These are, perhaps, the most important modern pictures in the few collections I have seen. Pissarro was rare and Sisley was not represented as he deserves to be; the lack of Courbets was surprising. Courbet has however taken his place in Colonel Payne's collection with one of his best known masterpieces, the *Demoiselles de Village*. In conclusion let us mention one beautiful little panel by Puvis de Chavannes belonging to Mr. Pope, an early work that still shows a distant relationship with the period when France thought Couture her greatest master.

DR. E. WALDMANN.







*Portrait of William, Lord Grey de Wilton:  
by Lucas de Heere  
in the Collection of the Marquess of Bath at Bath Abbey  
By special permission of the Trustees*



# EDITORIAL ARTICLE

## THE BURLINGTON MAGAZINE AND THE GAA SOCIETY



THE Burlington Magazine, which has been published since 1903, is a quarterly journal of art history and criticism. It is published by the Burlington Club, which was founded in 1868. The magazine is edited by Prof. C. J. Holmes, who is also the Editor of the Burlington Club. The magazine is published in London, and is distributed to subscribers in all parts of the world.

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work of Richard Cockle Lucas. They do not consider that an expression of their private opinion is in any way binding upon the contributors and subscribers to THE BURLINGTON MAGAZINE, or that the Magazine need thereby be involved in the controversy on one side or the other.

The Editors indeed regret that this unhappy controversy should have led to strictures in his own country on Dr. Bode's administration of the Berlin museums. Still more do they regret that in certain German periodicals now before them an attempt should have been made to attribute the attitude of art experts and critics in this country to mere racial animosity between England and Germany. The suggestion that the study of art, decline to publ on this question conclusion.



MISS MARY J. BROWN, of the County of  
Hampden, Mass.  
Born in 1845, at Westfield, Mass.  
Died in 1895, at Westfield, Mass.



## EDITORIAL ARTICLES

### 'THE BURLINGTON MAGAZINE' AND THE WAX BUST CONTROVERSY

**T**HE Editors regret to find that there exists misconception in some quarters as to the attitude of **THE BURLINGTON MAGAZINE** towards the controversy about the wax bust in the Kaiser Friedrich Museum at Berlin.

In May, 1909, the wax bust was first published in **THE BURLINGTON MAGAZINE**, by permission of its owner, Mr. Murray Marks, as an extra illustration to an article by Mr. Herbert Cook on the false Leonardo discovery at Milan. The bust had recently become the property of Mr. Marks, who had shown it to the Editor, Prof. C. J. Holmes, at whose wish and on whose responsibility it was included. In connexion with the Leonardesque heads treated by Mr. Cook, it naturally seemed of some historical interest, though even then Prof. Holmes was careful to record his impression of its later date. This was prior to the bust being purchased by Dr. Bode, and naturally without any anticipation of the storm which this particular work of art was likely to excite. On the outbreak of this controversy the present Editors were of opinion that, as stated in an editorial article for December, 1909, no useful purpose would be attained at that time by discussing the subject in **THE BURLINGTON MAGAZINE**. On the one side was Dr. Wilhelm Bode, for long accepted as a leading authority and expert on art, and the creator of the wonderful Kaiser Friedrich Museum at Berlin, who also had proved himself a good friend and supporter of **THE BURLINGTON MAGA-**

**ZINE**; on the other side were certain English gentlemen in whose veracity and good faith the Editors had perfect confidence,—a confidence unshaken by anything which has been said or published subsequently.

Since that article appeared the controversy has been considerably aggravated. The Editors have no hesitation in saying that the evidence hitherto adduced on both sides brings to their minds an overwhelming conviction that the wax bust, whatever its artistic merits, is entirely the work of Richard Cockle Lucas. They do not consider that an expression of their private opinion is in any way binding upon the contributors and subscribers to **THE BURLINGTON MAGAZINE**, or that the Magazine need thereby be involved in the controversy on one side or the other.

The Editors indeed regret that this unhappy controversy should have led to strictures in his own country on Dr. Bode's administration of the Berlin museums. Still more do they regret that in certain German periodicals now before them an attempt should have been made to attribute the attitude of art experts and critics in this country to mere racial animosity between England and Germany. To this suggestion the Editors are in a position to return an emphatic and unqualified negative. The Editors have always considered that national divisions have no place in the study of art, and they must, therefore, decline to publish any further discussion on this question, unless it be of a nature likely to bring the controversy to a decisive conclusion.

## THE ROKEBY *VENUS*

**T**HE art world is once more perturbed by a question of authenticity. Mr. James Greig having discovered certain marks in the lower left hand corner of this celebrated picture, has announced through the press his belief that they represent the initials of Juan Bautista del Mazo. We regret that Mr. Greig before stirring up a heated and somewhat irrelevant controversy in the daily press, did not take the precaution either to examine the picture without the glass, or to confer with his fellow critics. The Editors of *THE BURLINGTON MAGAZINE* immediately on the publication of Mr. Greig's thesis, invited several members of their Consultative Committee to examine the painting. This was done in a good light and without the glass. The result of our investigation was published in the press. It was entirely negative. We found indeed numerous loose strokes in the underpainting, which might support a preconceived hypothesis and *craquelures* which roughly correspond with Mr. Greig's diagram. It is clear that cracks in the varnish cannot be taken to have any significance unless they correspond to definite marks in the painting underneath and such definite marks were not discoverable by us. Amidst the multitude of accidental strokes which such a method of painting as Velasquez's reveals, it is possible to find accidental groupings which could be interpreted as lettering. To assert dogmatically that among these innumerable markings no letters are concealed, would involve the risk of attempting to prove a negative, but we can declare positively that what Mr. Greig pointed out to us was not a signature, and that no deliberate markings of pigment exist in

the form of the monogram which he published.

Our belief in the authenticity of the picture remains unshaken. It is founded upon the singularly unanimous verdict of all serious students of Velasquez's art headed by Señor de Beruete. We agree with them in considering that the *Venus* shows fully the characteristics of Velasquez's later style.

It is also founded upon the unusually complete documentary evidence which Señor de Beruete's scholarly researches have supplied. It may be well for the convenience of our readers to summarize his results shortly.

The picture is named in two inventories of the collection of Don Gaspar Mendez de Haro, son of Philip IV's minister Don Luis Mendez de Haro. These inventories were made as early as 1682 and 1688, that is, within thirty years of the painter's death. The picture is there mentioned in the following terms: 'A life-size Venus, reclining nude, and a child holding a mirror in which she sees herself. The picture is an original of Don Diego Velasquez.'

By the marriage of Don Gaspar's daughter with the Duke of Alva, the picture passed to the Alva family where it remained till 1802. On the death of the celebrated Duchess of Alva the estate became the subject of a lawsuit, but by order of Charles IV this picture with two others was sold to Don Manuel Godoy, Prince of Peace. At his fall in 1808, the picture was sold to Mr. Wallis, Mr. Buchanan's agent; in 1813 Mr. Morritt bought it from Mr. Buchanan and from the Morritt family it passed to the nation as the gift of the National Art-Collections Fund.

It will be seen from this that few great masterpieces have a better authenticated pedigree than the Rokeby *Venus*.



## SIR WILLIAM Q. ORCHARDSON AND MR. WILLIAM McTAGGART

**I**N the past month British art has suffered the loss of two well-known artists, Mr. William McTaggart and Sir William Quiller Orchardson. Both were pupils in Edinburgh of Robert Scott Lauder, and though their temperament and choice of subject were very different, both alike developed from the rather precise pre-Raphaelitism of their master, a sentiment for atmospheric envelopment and free handling. Mr. McTaggart,

indeed, became, without conscious inspiration from abroad, an impressionist and a *pleinairiste*, though he never pursued his study of effects of movement and vibration with the same logic as the French masters. Sir William Orchardson followed the English tradition in the choice of rather trite anecdotal subjects, but, though without serious dramatic feeling, he gave them great scenic completeness, and added the charm of a refined and delicate handling and masterly technique.

## NOTES ON A TUDOR PAINTER: GERLACH FLICKE—I BY MARY F. S. HERVEY

**I**N an article on 'Some Portraits of Tudor Times' which appeared in THE BURLINGTON MAGAZINE for June, 1909, I described certain works by Gerlach Flicke. I now hope to add a few more particulars concerning this interesting artist.

The meagre facts furnished by inscriptions on his pictures have hitherto formed the sole source of information respecting the personal history of the painter. Thanks, however, to the discovery just made of his will, at Somerset House, something can now be added to that scanty record. This document is so important that it shall here be given in full.<sup>1</sup>

IN THE NAME OF GOD AMEN. The xxiiijth day of the mouneth of Januarye in the yere of our Lorde God MDlvij.<sup>2</sup>

I GARLICK FLICKE dwelling in the Parrishe of St. Gyles W<sup>th</sup>out Creplegate in London, Drawer, being seeke in bodye but hole and parfite of mynde and memorye make my testament and last will in manner and fourme following. First I bequeath my soul to Allmighti God, our Ladye Saynte Marye and to all tholly compauny of Heaven. And my bodye to be buried in the churche of St. Giles aforesaid. Item I geve and bequeath vnto Henry Vaused my svnte (servant) all my porcion of landes, goodes, with dettis and arrearage, lying and being beyonde the See in Eastlande in a Cittie called Ossingbrick. Item I geve and bequeathe to the said Harry one booke covered wt white parchement. Item all the residewe of my goodes moveable and vnmmoveable, my debtis legacies and funeralles truly fulfilled and paid, I geve and bequeath holy vnto Katheryne Flicke my wif, whome I doo ordayne and make [by] this my testament and last will my hole (? sole) EXECUTRIX: and Mr. Gregory to be my supervisor. Witnesses THOMAS BUSBY and JOHN GILBERD Preest, wt oth<sup>r</sup> mo.

Proved at London 11th February 1557<sup>2</sup> by Kath the relict.

<sup>1</sup> I am indebted to Sir Alfred Scott Gatty, Garter King of Arms, and Mr. Keith Murray, Herald's College, for this invaluable contribution to my study of Flicke.

<sup>2</sup> Old style: 1558 of our reckoning.

It will be gathered from this, that Gerlach Flicke was probably a native of Osnabrück, or the adjacent territory. Where he studied his art, or when he came to England, is still unknown. But it seems certain that he was in England in 1547, if not earlier. In an inscription of 1554 on one of his pictures, presently to be quoted, he speaks of himself as 'once a painter in the city of London.' This expression appears to imply a temporary absence from London; but as he was again dwelling there when he made his will, it may be assumed that this country had been his headquarters for some considerable time. That he was well off at the time of his death is apparent from the legacies of lands and goods beyond the sea, which he bequeathed to his servant, irrespective of the residue left to his wife. It may perhaps be conjectured that the latter was an Englishwoman, or had relations settled in England, since no part of the oversea property was to become hers. There appear to have been no children; none, at least, are mentioned in the will, and the landed property would hardly have been left to a servant had there been sons or daughters to inherit it.<sup>3</sup> The registers of St. Giles throw no further light on the subject, everything prior to 1561 having been burnt with the church. Nor have enquiries instituted at Osnabrück so far revealed any additional facts.

The wording of the will indicates clearly that the painter was a member of the Roman Catholic Church, and his connexion with the strictly Papal city of Osnabrück, then governed by its Bishop,

<sup>3</sup> In the collections at the College of Arms is a reference to a legatee in the will of Margaret Weston of Pakenham, co. Suff., widow, dated in 1563, wherein she mentions her goddaughter, Margaret Flycke; but there is nothing to show whether this lady was in any way connected with the painter.

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is in harmony with this fact. Many of his sitters were adherents of the old faith, though the rule is not without exceptions. But the Duke of Norfolk, the Catholic Queen Mary, the Duc de Nemours, who was a leader of the League in France, were amongst those of whom he executed portraits. It would seem, however, that Flicke was most congenially employed when painting the men of action, the fighters on land and sea; and possibly the attractions of the camp outweighed with him the considerations of religion. At any rate his sympathies must have been anti-Spanish. How otherwise do we find him, in 1554, imprisoned, presumably in connection with Wyatt's Rebellion, in company with his 'friend', the notorious Strangways, the 'Red Rover' of the Channel? This family, which in a former generation had given a Speaker to the House of Commons, numbered amongst its representatives at the date of Flicke's painting, one who had earned a wide, if not altogether enviable fame. Strangways 'the Pirate' was one of that wild band of gentlemen-privateers who became roving chiefs, living by plunder at one time, to resume at another the rôle of commissioned officers of the crown.<sup>4</sup> The hatred of the country for the marriage of Mary with Philip of Spain, drove many of these gentlemen-rovers into the service of France; and, carrying themselves and their ships across the Channel, they vigorously prosecuted her quarrel with Spain, which was identical with their own, and swept the seas in search of Spanish galleons. Sir Peter Carew, one of Flicke's earlier patrons, whose adventurous career is a picturesque feature of the time, was a leader in this movement, and barely escaped with his life. Strangways was one of its most conspicuous members.

Whether Flicke painted Queen Mary before or after the escapade which terminated in the four walls of a prison, is not recorded. Some years later, in 1559, Strangways and his crew of eighty men were in prison at Southwark, under sentence of death; but the penalty must have been remitted or postponed, for in 1561 he was a trusted officer in Elizabeth's service, and the following year, still in the same employment, he met his death in a sortie from Rouen.

Here, therefore, is a curious side-light on a group of families with whom Flicke seems to have been intimately associated. Strangways was allied in blood to Philip, Lord Darcy, to the Askes, Bigods, Dacres, Tailboys of Kyme, many of whom, at an earlier date, had been concerned in the series of rebellions which began with the Pilgrimage of Grace. Another Lord Darcy—a distant kinsman of Lord Darcy 'of the North'—was painted by Flicke. Sir Peter Carew married the widow of a Lord Tailboys of Kyme. I do not suggest that

<sup>4</sup> See Froude's 'History.' Also many allusions in the State Papers.

the painter's activity was limited to this group, but it seems to afford some hint of persons and surroundings with which he was certainly familiar.

In Lord Lumley's inventory the painter's name recurs three times simply as 'Garlicke,' evidently the Anglicized form of 'Gerlach'; and this corresponds with the will, where it is given as 'Garlick Flicke.'

Such is the brief sum of biographical indications within reach at the present time. I will now enumerate all the known works of Flicke, existing or recorded, as nearly as may be in chronological order; after which they shall be examined in somewhat greater detail.

1. PORTRAIT OF A MAN with dark hair and beard; three-quarter length; life-size; on panel; unnamed. A sprig of columbine flowers is at his side, and he wears a ring showing the device of a bird. Inscribed in capitals (originally black, gone over at some period in white): 'ANº DÑI. 1547. ÆTATIS 40,' and twice signed, first in black, in the cursive characters peculiar to the painter: 'Gerlacius Fliccūs Germanūs faciebat'; and again below, where the same words, partly effaced, though doubtless of later origin, are repeated in white. At Newbattle Abbey, Dalkeith.

2. PORTRAIT OF SIR PETER CAREW; two-thirds length, showing the hands; on panel, without inscription or signature. At Newbattle Abbey, where the name is unknown. An old copy at Hampton Court restores the identity. The latter is inscribed: 'Sir Peter Carew, Knight, 3rd Sonne to Sr. Willam Carew. Buried at Waterford in Ierland an. 1575.'

3. PORTRAIT OF ARCHBISHOP CRANMER; half-length, seated. Inscribed on a scroll painted on the background: 'Anno etatis (sic) 57. July 20' (no date of year); and signed in dark cursive characters high up in the left-hand corner: 'Gerlacūs Flic[cūs] Germanūs faciebat.' National Portrait Gallery.

4. PORTRAIT OF THOMAS, FIRST LORD DARCY OF CHICHE; full-length, life-size; described as having borne the date 'A.D. 1551,' and the signature, 'Gerbicius (sic) Flicke.'<sup>5</sup> Mentioned in the inventory of John, Lord Lumley, of 1590, as follows: 'The Statuary (full stature) of Thomas first Lo: Darcy of Chiche created by King Edw: 6 Lo: Chamberleyne to the said K. Edw: drawne by Garlicke.'<sup>6</sup> Present whereabouts unknown.

5. PORTRAIT OF QUEEN MARY. Lumley inventory: 'drawn by Garlicke' ('Pictures of a Smaller Scantling'). Not traced.

6. PORTRAIT OF THOMAS HOWARD, THIRD DUKE OF NORFOLK. Lumley inventory: 'doone by Garlicke.' (*Ibid.*) Not traced.<sup>7</sup>

7. SMALL DOUBLE PORTRAIT OF THE PAINTER, FLICKE, AND HIS FRIEND, STRANGWISH (Strangways). On panel, 4½ in. by 3; painted in prison, 1554. In 1881 this diptych belonged to Mr. Robert des Ruffières, of 68 Belsize Park Gardens, N.W.; it cannot now be traced.<sup>8</sup>

8. PORTRAIT OF JACQUES DE SAVOIE, DUC DE NEMOURS. On panel, 9½ in. by 13; signed, 'G. Fliccus ft.' On the back is a label in faded writing: 'Origl Fliccus ft.' Recently identified by M. Dimier, who found in France three crayon drawings taken from this picture, and bearing the name given above.<sup>9</sup> At Newbattle Abbey, where it is unnamed.

<sup>5</sup> Neale, 'Seats of Noblemen and Gentlemen,' Vol. 2 (1819), who says he is indebted for his information about Irnham Hall, Lincolnshire, where the picture then was, to Lord Arundell. Mr. Gough Nichols quoted Neale's account in the 'Archæologia,' Vol. 39.

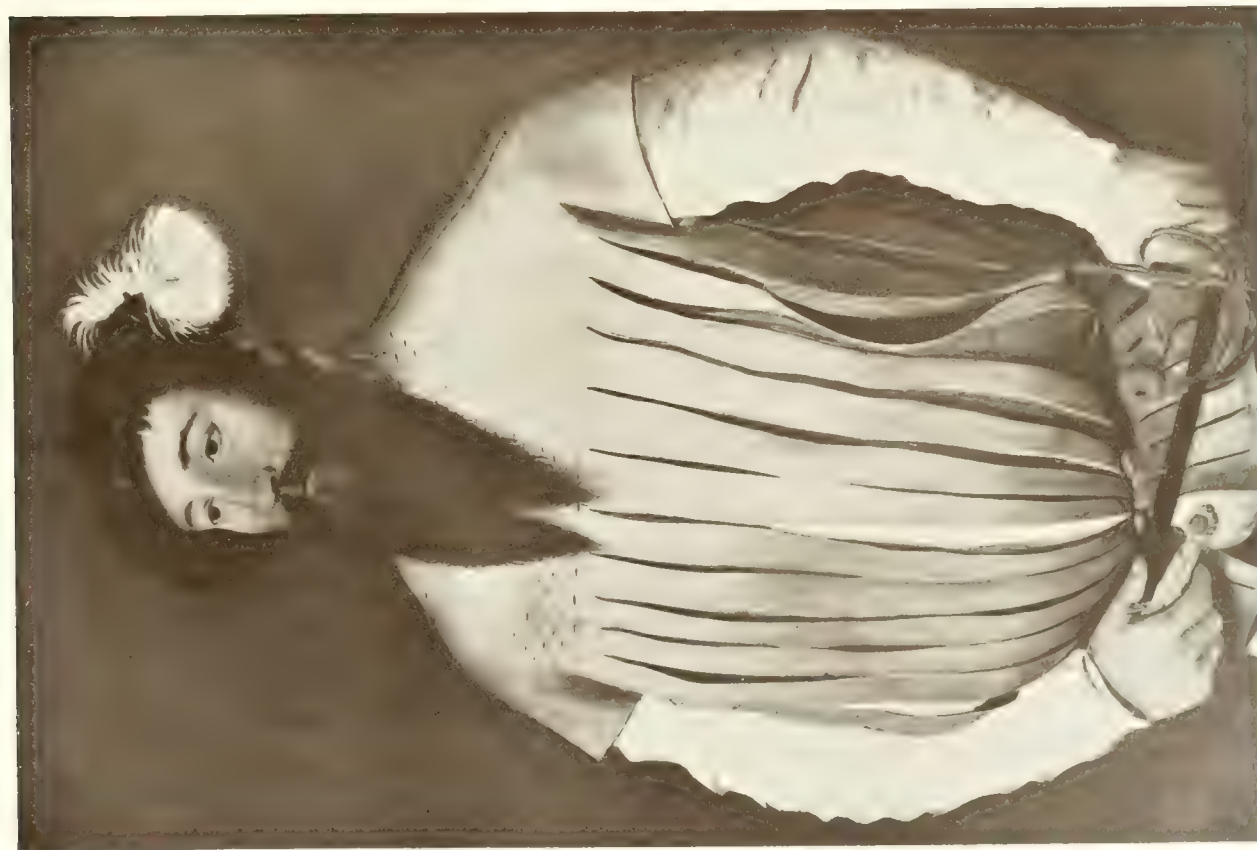
<sup>6</sup> 'Records of the Lumleys.' By Edith Milner. George Bell, 1904. The whole inventory is there printed.

<sup>7</sup> There are, I understand, in the Duke of Norfolk's collection two portraits of the third Duke of Norfolk, in addition to the well-known one by Holbein. Not having seen these, I do not know whether either of them can be the portrait by Flicke mentioned in the Lumley inventory.

<sup>8</sup> See Mr. Lionel Cust's introduction to the catalogue of the Exhibition of Early English Portraits, Burlington Fine Arts Club, 1909.

<sup>9</sup> 'Revue de l'Art Ancien et Moderne,' 10th December, 1909.





THOMAS, FIRST LORD DARCY OF CHICHE, BY GERRARD HICKEY. AT NEWBATH ABBEY.  
*See Plate from the House. All rights reserved.*



THOMAS, FIRST LORD DARCY OF CHICHE, BY GERRARD HICKEY. AT NEWBATH ABBEY.





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9. In the Catalogue of English and Foreign Portraits belonging to Mr. Thompson, sold by Richardson in May, 1815,<sup>10</sup> there is the following entry (No. 122, under 'Drawings'): 'Two, curious, after Paintings, by Gertardus (sic) Fliccus 1547, highly finished in India-ink.' The punctuation makes it uncertain whether the drawings or the paintings were by Flicke. If the latter, it seems probable, having regard to the date, and to the fact that most of these drawings are connected with Scotland, and some (of later date) actually with Newbattle, that the notice refers to Nos. 1 and 2 above.<sup>11</sup>

The first portrait mentioned in this list, that of a *Man with Columbine Flowers*,<sup>12</sup> though amongst the earliest in date, must for the present be considered as Flicke's most important work. This courtly personage is richly attired in a slit buff jerkin, showing a white doublet beneath, with white slashed sleeves, and hose, over which is worn a black velvet surcoat stamped in a small check pattern and trimmed with beaver fur, which is fastened with black and gold tags at the puffed shoulders. One arm is sleeved, the other free. The very dark brown hair, and long, bushy, slightly divided beard, encircle a rather pale face, and clear, dark-grey eyes, surmounted by a black cap, jewelled and plumed. A highly chased gold sword-hilt and dagger hang from the black and gold sword-belt; and around the neck is an ornate black and gold chain, without pendant. Small white frills show at the wrists. One slender and finely drawn hand rests on the left hip; the right hand grasps the gloves. A ring worn on the little finger of this hand, shows on a pale blue bezel a bird resembling a crane or heron, holding some object (a stone?) in its claw, and having a snake, or something similar, in its beak. This ring is a puzzle. Heraldically, it is, I am told, a mixing up of several devices, the stone being proper to the stork or crane, and the snake or eel to the heron. Moreover it has at its tail the bunch of bushy feathers which, in heraldry, usually denotes the ostrich. There is no known crest in British heraldry which combines these various attributes, though no doubt painters were not always very particular to make such devices strictly correct. It seems likely, however, unless it be foreign, or that the original intention has been modified by restoration that we have here to deal with a personal fancy crest, of which there were many in the sixteenth century, rather than with a definitely heraldic cognizance.

The whole conception of this noble portrait is free and graceful. The figure stands in the open air, relieved against a background of dark blue sky, which lightens towards the horizon. A sprig of columbine flowers, placed close to the right arm, shows bluish and pale against the sky. The

scheme of colour, black, buff, gold, blue, white, is attractive and rather unusual. The impression made by this fine picture, when in its pristine state, must have been considerable. Unfortunately, it has suffered much from restoration.

Who is here represented? The columbine flowers thus conspicuously introduced were undoubtedly placed with intention: they must have been the personal badge of the sitter. The slashed buff jerkin seems, at this period, to have been the ordinary camp-wear of knights and noblemen when not in armour. It will presently be seen repeated in the portrait of Sir Peter Carew. The age inscribed, showing that the individual was in his fortieth year in 1547, furnishes a further clue.

There is one name that accurately fits all these indications, but which I would put forward only tentatively, because I am unable at present to bring it into relation with the mysterious ring. William, Lord Grey of Wilton, one of the leading military figures of his day, must have been born about 1508.<sup>13</sup> In 1547 he would therefore have been thirty-nine years old; or, to use other words, 'in his fortieth year,' exactly as required by the picture. Blue and white were his colours, and the columbine flower figures conspicuously as part of his crest in the bill for his funeral; '*a braunche of collobyns blue, the stalke vert*,'<sup>14</sup> seems to bring the picture before our eyes. In 1544, at the time of the capture of Boulogne by the English, he served under the Duke of Norfolk at the siege of Montreuil. On this occasion he was shot through the shoulder; 'serving that day,' says his son, 'only in a *cutt jeerkin*.'<sup>15</sup> Again we seem to see the picture. In 1547 he was knighted, which coincides with the year in which it was painted. It seems certain, from the military business on which both were engaged, that Lord Grey and Sir Peter Carew were well acquainted; 'Robart Carwere' (Carew), doubtless a young kinsman of Sir Peter's, is named as one of Lord Grey's pages. A comparison with an authentic portrait of Lord Grey would be the most satisfactory method of settling the question; but so far I have been unable to ascertain whether any such portrait exists.

The *Portrait of Sir Peter Carew* (fig. 1) has so many points in common with that just described as to make the conclusion almost irresistible that the works sprang from one inspiration, and were painted at practically the same period. The buff slashed jerkin worn over white, the black and gold sword belt, and gold sword-hilt and dagger, the black cap and white plume, in fact, the whole treatment of the subject, are highly reminiscent of the other portrait, though surcoat and chain are

<sup>10</sup> Todd gives this reference in the preface to his 'Life of Cranmer.'

<sup>11</sup> Mr. Roger Fry very kindly informs me of a portrait of John Thynne at Longleat, which, in his opinion, may be by Flicke, or a copy of a work by him. This would be an addition to the list given above.

<sup>12</sup> Reproduced as frontispiece to this issue, page 68.

<sup>13</sup> His son states that in 1530 his father was 'twenty-one or twenty-two,' and there is confirmatory evidence at the College of Arms.

<sup>14</sup> 'Life of Lord Grey of Wilton,' by his son, Arthur, Lord Grey. Camden Society. Vol. 40, p. 65 (Appendix).

<sup>15</sup> *Ibid.* p. 1.

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absent. But the picture of Sir Peter is simpler and less ambitious than the first; it appears never to have been quite finished; and it is a totally different personality that is here portrayed.

Sir Peter Carew has very dark-blue eyes, and a long, sharply forked beard which, like his hair, displays those copper tinges that are apt to deepen into black as youth fades into middle age. His moustache has a narrow slit shaven in the centre, in the foreign fashion, showing the upper lip. He was born in 1515; so if we may suppose this portrait to have been executed about 1547 (the date of the first portrait described), he would have been thirty-two years old when it was painted, which accords well with his appearance as here represented. The countenance is full of character, excellently rendered. The face is long, with a finely-cut nose, a mouth firmly closed, and an intelligent and resolute expression. It is easy to believe, when studying its lineaments, in the Celtic blood of the owner.

John Vowell, alias Hooker, Sir Peter's biographer, who knew him late in life, many years after this portrait was painted, thus describes him: 'He was of mean (middle) stature, but very well compact, and somewhat broad, big-boned, and strongly sinewed; his face of a very good countenance, his complexion swarte or cholyryke, his hair black, and his beard thick and great.'

As a lad, Sir Peter Carew had been a page in the service of more than one distinguished foreigner, and had been present at the battle of Pavia. Subsequently he returned to England, and was placed at the Court of Henry VIII, where he was in favour, being employed more than once to accompany important missions abroad. Later his adventurous temperament carried him all over Europe, including Constantinople. In the war with France of 1544, Sir Peter, his elder brother, Sir George (who was drowned in the 'Mary Rose' in 1545) and his uncle, Sir Gawen Carew, all served with the English fleet. During the reign of Queen Mary he had a succession of hair-breadth escapes, one of which has been already noted, and was part of the time imprisoned in the Tower. The latter portion of his life was mostly spent fighting in Ireland, where he died.

Early in 1547, Sir Peter was in London; his marriage to Margaret, widow of George, Lord Tailboys de Kyme, having to be postponed, after a long courtship, owing to the death of Henry VIII. It came off with great brilliancy, however, shortly afterwards, when Carew distinguished himself at the tournament held to celebrate the accession of Edward VI. This throws light on the whereabouts of the painter at this time; as it is exceedingly probable that these events furnished the occasion of the portrait.

Turning to the *Archbishop Cranmer* of the National Portrait Gallery, it is difficult to believe

that this stiff picture, wooden in design and unhappy in expression, was produced by the same hand that traced the easy lines of the *Man with the Columbine Flowers* and the *Sir Peter Carew*. The portrait of the Archbishop reverts to an older type. There is something almost archaic about it, when compared with the pictures just described, in which the 'Gothic' style has given place to the freer and more modern treatment then coming into vogue through the spreading influence of Italy. The execution is, however, careful, so far as copious repaint permits an opinion; and betrays obvious imitation of certain outward symbols of the style of Holbein, whose name and fame would naturally have met the painter on all sides. The hands, often meritorious with Flicke, are perhaps the best part of it, as it now stands.

The date is a matter of some doubt. The London picture, the largest of several versions known of the same portrait, and the only one signed by Flicke, records that Cranmer was in the fifty-seventh year of his age, July 20, but omits the date of the year (either intentionally or owing to some restoration). The portrait at Jesus College, Cambridge, gives the same age and month, but adds the year, MDXLVII. It seems questionable, however, whether the latter has not lost a final numeral, as an engraving in the Print Room of the British Museum, based on this version, records the year as MDXLVIII. Here, then, are three statements all agreeing as to the age of the sitter, and either differing as to the date of year, or omitting it altogether. Now Cranmer was born on the 2nd July, 1489. He would, therefore, have entered his fifty-seventh year on the 2nd July, 1545; and if the age is correctly inscribed on these portraits, the original (whether by Flicke or by some other hand) can be referred to no other year than this. Dates of years were reckoned as ordinal, not cardinal numbers, and counted from birthday to birthday, just as regnal years are calculated from one accession day to another.

Sometimes, however, age was inaccurately inscribed, we find—for instance—'57 years old,' instead of 'in his 57th year.' If this happened in the present case, as to which there is no evidence, the portrait of the Archbishop would belong to 1546. But a third supposition is possible: namely that the age is incorrectly given, and that the original of these works really belongs to 1547 or 1548. If this were so, a piece of historical evidence comes to our assistance which would show that in that case, it was not painted from life. Henry VIII died on the 28th January, 1547, and it is recorded that after the King's death Cranmer never shaved again, allowing his beard to grow thick and long, as a token of his grief. Thus in the Lambeth portrait, he is seen with a long forked beard. So also he appears in the numerous engravings of his martyrdom. But in Flicke's







THE BANKS OF A RIVER, BY  
CHARLES-FRANÇOIS DAUBIGNY



LANDSCAPE, BY  
THÉODORE ROUSSEAU



## Notes on a Tudor Painter: Gerlach Flicke

portrait, the Archbishop has a clean shaven chin.

It is a matter of great regret that the most searching enquiry has failed to reveal the present whereabouts of the full-length *Portrait of Thomas, First Lord Darcy of Chiche*. This appears to have been one of Flicke's finest works. There is yet living a witness who can remember it in 1848, hanging in the dining-room at Irnham Hall, Lincolnshire, then the property of Mr. Charles Clifford, second son of the sixth Lord Clifford of Chudleigh. In 1854, Mr. Clifford sold Irnham; and from that time, the picture which had been known for three hundred years, vanishes completely from the scene.

Some idea of its appearance may be obtained from another portrait of Lord Darcy (fig. 2), still existing at Hengrave Hall, Suffolk, doubtless a copy of the missing picture. The Hengrave version<sup>16</sup> bears the following inscription: 'Sir Thomas Darcy of Chich, Knight of the Garter in the time of Henry VIII A. . . . suae 49.' Opposite these words is the coat-of-arms, and the date, 1554.

<sup>16</sup> Reproduced here by kind permission of Mr. Wood, the present owner of Hengrave.

The inscription is posthumous, as Lord Darcy was made a Knight of the Garter and raised to the Peerage under Edward VI, in 1551, the latter being also the date of the missing picture, painted probably to commemorate these honours. In the Hengrave portrait, as no doubt in the original, Lord Darcy wears the Collar and George, and below the left knee the Garter. The general conception of the portrait places it in the same category with the *Man with the Columbines* and the *Sir Peter Carew*.

Lord Darcy was a distinguished servant of the Crown throughout his career. Yet here again we have curious echoes of Flicke's relations with the Papal party in England. It has been already seen that another Lord Darcy, called 'of the North,' was implicated in Aske's Rebellion. For this he was executed in 1537. A fellow-conspirator, George Lumley, son of John, Lord Lumley, suffered in like manner. The grandson and namesake of this Lord Lumley married the granddaughter of Thomas, first Lord Darcy of Chiche; and it is in the inventory of this later John, Lord Lumley, that we find the first mention of the portrait 'drawne by Garlicke.'

(To be continued.)

## THE SALTING COLLECTION—III THE FRENCH AND ENGLISH PICTURES

BY C. J. HOLMES

**E**VEN the French and English pictures in Mr. Salting's collection cover so wide a field, that certain portions can hardly be touched in any general survey. I may be forgiven, therefore, if I rapidly pass over the French Primitives as being a proper subject only for a specialist, and certain masters, like Holbein and Van Dyck, who, for the glory of the English school, lived and worked in England, but still cannot reasonably be counted as English. Yet, I confess to a melancholy interest in four works of this group, since they will, it seems, by the joint operation of unkindly fortune and blind justice, be scattered among two or three institutions instead of being united in their one logical resting place—the National Portrait Gallery.

The earliest of these is the portrait of *Mary Tudor, Queen of France* (2615).<sup>1</sup> The identity of the portrait has been often doubted, yet there is much to be said in its favour. When we make allowances for the charming stylistic treatment of the unknown French artist, the features will be

<sup>1</sup> The numbering at the National Gallery being as yet incomplete, that of Mr. Salting's catalogue has been employed in the case of works not yet exhibited.

found to correspond absolutely with the definite type introduced into the Tudor dynasty by Mary's mother, Margaret of York, the type which Mary's other portraits taken in later life strongly exhibit. The type first becomes definite in Edward IV., whose smooth oval face, penetrating and rather cruel eyes, short well-formed nose, small mouth and fleshy chin are inherited in all his Tudor descendants except Elizabeth. The famous miniature of Anne of Cleves by Holbein is no less a national portrait than this little French panel, while the marvellous drawing of Margaret Roper, and Holbein's little painting of himself, have a similar historic importance for England.

Since the works given to Van Dyck and Antonio Moro lie outside our immediate scope, the thread of connexion has to be taken up two hundred years after Holbein's death by Wilson and Gainsborough. Of the Wilsons, No. 259 is merely an old copy, but No. 258, dating apparently from the first years of Wilson's return to England, is an exquisite specimen of his art, finer in sheer quality than even the best of the examples previously in the National Gallery, and comparable with the *Lago d'Agnano* of the Ashmolean Museum. Wilson's serene and luminous genius is so often clogged by mannerism, or diluted by carelessness, that the

## The Salting Collection—The French and English Pictures

crystalline beauty of these rare masterpieces appears doubly precious. Gainsborough's *Sir William Blackstone* (2637) is sound and solid, but the *Miss Elizabeth Singleton* (2638) is one of those spirited things of which he alone knew the secret. Other masters have made somewhat commonplace sitters into glorious works of art: Gainsborough (like Miss Austen in another field) makes them delightful company.

With the pictures attributed to Crome we come to more debatable ground. *The Fresh Breeze* (23) may be rapidly dismissed. With Crome and Norwich it has no connexion, being probably the work of some London painter in emulation of Turner. In handling it somewhat resembles the disquieting *Seapiece* (No. 813) in the National Gallery, of which a second and smaller version exists in the Ashmolean Museum. A second work given to Crome, the *Moonrise at the Mouth of the Yare* (2645), is, however, a perfect example of Crome's broad early style, no longer uncertain as in *The Cow Tower* at Norwich, free from the touch of heaviness which we note in the *Slate Quarries* of the National Gallery, and achieving a noble aim with a directness and simplicity which Crome's later work, with all its subtler beauties, never regained. It is upon this phase of Crome's art that Cotman would seem to have founded his masterly style of handling oil paint, although, in the absence of documentary records, it is permissible to think that the influence was a reflex one, and that the almost formal technical planning of the piece was based upon some impression from Cotman's work. When two men so closely connected as were Crome and Cotman at this period, the one the President of the Norwich Society of Artists, the other its Vice-President, it is rash to rely upon theories.

A style of landscape painting so rare and so majestic as this would excuse some speculation. Over a preparation of umber, a few deft washes of grey and ochre and white suggest a drifting sky at moonrise behind the dark forms of the windmills and other buildings: a sweep of greyish blue makes the river, a few firm strokes mark the sails and hulls of the boats upon it, a few scumbled touches in the shadow envelop all in air, and the picture is complete. Velasquez himself could not have observed more strictly the rigour of the game of painting. Crome in after life was to give us other things, more space in the *Mousehold Heath* and more luminous atmosphere in *The Windmill*; while in *The Poringland Oak*, now happily added to its fellow masterpieces in the National Gallery, he was to triumph as no other ever triumphed over sunlight absorbed and imprisoned in the infinite mazes of a great mass of foliage.

To glance from the *Poringland Oak* to the *Heath Scene* (60) attributed to Crome in the Salting Catalogue, is enough to prove the falsity of the attribution. Not only does the formless scrubbing

of the foreground in the latter picture contain no single hint of Crome's never-failing observation of boughs and palings and weeds and stones, but the messy loaded handling of the fields and the blue distance, the clumsy figures, and above all the treatment of the sky, which shows no trace of Crome's instinctive painter's science, prove that we must look elsewhere for its author. Nor need we look far. Just seven years ago this picture was exhibited at Burlington House, with several other Norwich pictures, among them the large landscape with a windmill from the Tennant Collection attributed to Cotman. It was pointed out at the time<sup>1</sup> that the Tennant picture bore no resemblance to Cotman's quite unmistakable style of painting in oil—a style which, in its various phases, I have already attempted to define in these columns.<sup>2</sup> But it did resemble this very panel of Mr. Salting's, and both were ascribed to Cotman's second son, the eccentric J. J. Cotman. This ascription not only agrees absolutely with what we know of J. J. Cotman's work both in water-colour, and in oil medium, which he very rarely employed, but accounts for all the peculiar characteristics of these two paintings<sup>3</sup> as no other hypothesis will do.

We now come to the large group of paintings and studies attributed to Constable. Of these Nos. 12, 17, 22, 30, 74 and 121 were imitations, while No. 43 was a typical example of F. W. Watts. All are excluded from the selection made by the National Gallery: as are several genuine studies of no very great importance, such as No. 51, a Flatford Study, c. 1802; No. 53, a Dedham Study, c. 1804; No. 16, a Flatford Study, c. 1811, similar to those in the Diploma Gallery and in the Victoria and Albert Museum; No. 76, an oblong sketch of Gillingham Mill, dating either from 1820 or 1823, recalling the picture once in Mr. Lewis Fry's Collection; and No. 253, one of the many experiments made in connexion with the picture of *A Dell in Helmingham Park*, exhibited in 1830.

The series of picture studies which have become the property of the Nation, begins with a slight and uncertain sketch of Dedham Valley, No. 256, dating from about the year 1801. Next comes the interesting little picture of *Leathes Water, Cumberland*: a relic of Constable's tour in the Lake District in the autumn of 1806, and notable as one of the very few works in oil where he deals with a mountainous subject. Passing over the excellent study, *Stoke by Nayland*, No. 10, of the year 1808, we come to the little portrait, *Mrs. Constable*, No. 2655. 'Miss Bicknell' might be a more correct title, for the date dimly painted on

<sup>1</sup> See 'The Athenæum,' Jan. 31, 1903.

<sup>2</sup> See THE BURLINGTON MAGAZINE, Vol. iv, pp. 73-83.

<sup>3</sup> For details of J. J. Cotman's Life and Works, see 'The Norwich School of Painting,' by W. F. Dickes.





LOOKING AT THE MOUTH OF  
THE VALLEY, LA CHON CHOM









SKETCH BY  
JOHN CONSTABLE



## The Salting Collection—The French and English Pictures

the background apparently reads Aug. 10, 1816, and Constable was not married till Oct. 2nd in that year.

For readers of Lelie's 'Life of Constable,' this little portrait will have no common interest. Miss Bicknell's correspondence with Constable has become a part of English literature, and this presentment of the writer of that engaging series of letters bears the stamp of truth in the frail delicate features, the colourless lips, the large affectionate eyes, even to the black sash, a sign of mourning for her mother who had died in the previous autumn. A letter of July 17th seems to prove that Constable already possessed at East Bergholt another portrait of Miss Bicknell, apparently on a larger scale. Its present whereabouts, however, seems to be unknown.

Possibly the exquisite tiny sketch No. 67 should be ascribed to the previous year 1815, rather than to 1816, though Constable during both years was at Bergholt on August 24th, the only date it bears. It is of course, a preliminary study, with some slight variations, for the *Dedham Vale, Suffolk*, No. 132 in the Victoria and Albert Museum, which was mezzotinted by Lucas, with some further small changes, as *Summer Morning: Harwich Harbour in the Distance*. The fine study of a *Coast Scene* (2652) representing Weymouth Bay, is probably a relic of Constable's visit with his wife immediately after his marriage in October, 1816, to his friend Archdeacon Fisher at Osmington. A pencil sketch of the subject dated Nov. 7th, 1816, exists in the British Museum (No. 311). A small oil study with a stormy sky, apparently rather later in date, is in the Victoria and Albert Museum, and was mezzotinted by Lucas as *Weymouth Bay*. The larger picture *Osmington Shore near Weymouth*, exhibited at the British Institution, 1819, corresponds so closely in size with the picture now in the Louvre as to make their identity almost certain, since the date of 1827, which the Louvre catalogue gives, is not borne out by the style of the painting. Mr. Salting's powerful sketch is hardly less grand, and much less heavy, than the composition which Constable ultimately selected.

This *Coast Scene* and the *Dedham Mill* (254) of the year 1819 are specially interesting as exhibiting Constable's favourite method of work. Too often his sketches have been finished, and enfeebled, by other hands, but here we can see plainly that system of rather solid cool painting on a warm ground which is characteristic both of his sketches and finished pictures at the height of his career. Two finished versions of this Dedham subject exist. One is at the Victoria and Albert Museum (54), the other in the collection of Mr. T. Horrocks Miller.

The painting called *Malvern Hall* in the Salting catalogue (2653), but recently identified as Spetchley, near Worcester, represents Constable's art in

one of its most perfect phases. It is unnecessary to discuss here the circumstances under which this study was made, apparently in September, 1820, and its connection with the Malvern picture exhibited at the Academy of 1822. In it Constable has united for once the breadth and grandeur that he learned in earlier days from Girtin, the fresh silvery colour which distinguishes all his best work, and a certain delicacy of brushwork which recalls Velasquez. Compare it with even the best of the Corots which hang on the adjoining walls, and the ordeal is a fair one, for the contestants meet on equal ground, and the Corot will have the worst of the comparison—will seem at once petty, cold and sophisticated before this much earlier masterpiece. It is to these almost accidental little pieces which, within their limited field, are unsurpassable, even more than to the large exhibition canvases on which Constable lavished so much earnest effort, that his permanent fame is due.

Next in order come two works recalling Constable's first visits to Hampstead. The little *Hillside* (116) appears to be a sketch on the Heath, of the year 1820; while to the close of 1821 may be ascribed the much more elaborate *Trees near Hampstead Church* (252) and the sister canvas in the Victoria and Albert Museum. The difference in pitch between the two works is instructive. The Salting picture has been glazed and toned into conventional gloom: the other has been left alone and so retains its primitive freshness and force.

The highly finished and somewhat repainted *Pier at Brighton* (2650) is of course only one of several versions of the *Yarmouth Jetty* engraved by Lucas. Sir Edward Tennant's somewhat larger canvas is signed and dated 1822, but the Lucas plate seems to refer neither to this nor to the Salting picture, to which the same date may be given. It hardly calls for further notice.

Two years later the search for health drove the Constable family to Brighton. The *Windmill* (2657) seems to date from the visit made in 1824, the *Small Seascape* (86), an excellent specimen of its class, and a delightful class it is, is dated 1826. The sketch of *Salisbury Cathedral* (58) must be assigned to the year 1829, a season of superb studies both in oil and water colour, of which this may take the palm for brilliancy as the *Old Sarum* design does for impressiveness. The year is a memorable one in Constable's life, for he was at once heartbroken at the recent death of Mrs. Constable and 'smarting under his election,' to use his own phrase, as a member of the Royal Academy. With this notable canvas this too lengthy study of the Salting Constables may end: the one remaining sketch, *On the Stour* (101), a little study dating from about 1834, being a thing of no particular importance.

Yet the justice and sincerity in even the slightest things in this group of Constable sketches makes

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Bonington seem merely clever, and Cox seem almost trivial, nor is it, perhaps, unfortunate for Turner that Mr. Salting's fine series of water-colour drawings has to be studied at the British Museum. Turner's art, in its more elaborate phases, is an entirely personal thing; less an interpretation of nature than the solution of a series of abstract problems in tone, in plan, and in colour, so that to study it in connexion with nature, either directly, or indirectly through the work of such a keen nature-lover as was Constable, is to put it to an unfair test. It can best be viewed in isolation, or at least only in company with work which, like that of Cox and De Wint, has something of the same abstract ideal. Then Turner's immense superiority shows itself, and such drawings as the *Malham Cove, Yorkshire* (217), display their unrivalled blending of imagination and knowledge, of delicacy and power.

The French pictures of the modern type in the Salting Collection may be dealt with more briefly. Merely noting that the little canvas by Fragonard, *The Happy Mother* (2620), is a welcome addition to the representation of the French School at Trafalgar Square, we may turn at once to the example of Millet (2636). This also does something toward filling a serious gap in the collection, although it cannot be called typical of the master's art in its noblest phase. Coming from the Sensier and Van Eeghen collections, it illustrates a period of transition from the rich and sensuous little compositions of Millet's early time to the grave and monumental conceptions of his maturity. Something of the largeness of this later style we may perhaps discern in *The Whisper*, but the predominant influence is still that of the gay and graceful age of Fragonard.

The tiny landscape by Rousseau (2635) is small only in measurement. It is a fine example of the lesson which Rousseau learned from Ruysdael in his grandest mood, and the wide horizon with the serrated edges of mountains rising above it against a momentary opening in the storm clouds is a noble illustration of Ruysdael's strength, as the serene landscape recently presented to the Gallery by Mr. H. Velten is of his tenderness. From them

at least the visitor will understand why Rousseau's repute with his contemporaries, a different thing from the repute that comes of commercial value, was so immense. Yet he is an unequal artist, and the National Gallery, if it possesses no 'important' work from his hand, may be congratulated at least on having received two small pictures that are not unworthy of his fame.

The admirable works by Corot have for the most part been described and illustrated in *THE BURLINGTON MAGAZINE* (Vol. xiii, pp. 327-344), so the additions made now call for no detailed comment. Of the other masters of the school, Daubigny alone appears in a new light. The article above mentioned pointed out that the *Willows and Fishermen* (2621) was no typical specimen of Daubigny's art. The acquisition of three genuine and pleasant examples does much to make amends. Although the most serious side of Daubigny is still unrepresented, the side on which he may fairly claim kinship with Rembrandt, his admirable sense of design, his sympathy with the lyrical moods of nature, and his sincerity, hardly inferior in its way to that of Constable, are all made evident. The *Garden Wall* (2624), though hardly more than a slight sketch, is a masterpiece of skilful planning. The little picture of 1859 (2622), possibly a study on Daubigny's beloved Oise, has a charm of silvery blue and delicate green that is worthy of Constable, though it may lack a little of Constable's breadth, while the more elaborate later work of 1872 (2623) attacks one of those colour problems which only the great landscape painters can approach without failure.

Much remains to be done before French art of the nineteenth century can be represented with any approach to completeness at Trafalgar Square but the authorities (thanks to the wide-minded generosity of Mr. Salting) have now at least a modest foundation from which that complicated structure may in time be developed. The bequest has given the collection a stimulus—just where a stimulus was most needed—at that critical point of juncture between the past and the present, where all but the bravest are wont to hesitate and come to a standstill.

## INDIAN BRONZES

BY ANANDA K. COOMARASWAMY

**I**T is only within recent years that Indian bronzes and copper statuettes have begun to be studied and appreciated. In Calcutta, a fine series of Nepalese and Tibetan examples were obtained by Mr. Havell for the School of Art collection. Good specimens of South Indian bronzes may be seen

in the Madras Museum. The Colombo Museum has recently been enriched by a series of magnificent examples excavated by Mr. Bell at Anurādhapura and Polonnaruwa.<sup>1</sup> Large series of Mahāyāna Buddhist bronzes from Java are in the museums at Batavia and Leiden, and in the British Museum, and there are important examples

<sup>1</sup> See P. Arunāchalam, *Spolia Zeylanica*, Vol. VI, pt. XXII, Sept. 1909.



from Ceylon in the British Museum and in the present writer's collection.<sup>2</sup> Indian bronzes are also to be found in many other collections, as at the Musée Guimet in Paris, and at Copenhagen, but these are not of so much importance as those already mentioned. Many of the finest bronzes are practically inaccessible in the temples of Southern India, and there must be many others yet to be excavated in ancient sites. The great majority of modern images are almost worthless from an artistic point of view.

The finer bronzes, roughly speaking, fall into three groups: the Mahāyāna Buddhist bronzes of Java and Ceylon (sixth to twelfth century or fourteenth century A.D.); the Mahāyāna Buddhist bronzes of Nepal and Tibet (Mediaeval, say ninth to seventeenth century); and the Hindu bronzes of Southern India and Ceylon (also Mediaeval).

A small bronze (Pl. I, 6), representing the Bodhisattva<sup>3</sup> Avalokitesvara,<sup>4</sup> in the writer's collection, from Ceylon, dating from the seventh century or thereabout, exemplifies the purest ideal of Indian art in its finest period. The tiny figure shows the Bodhisattva—the mystic Christ of the Eastern world, teacher of gods and men, who will not pass into Nirvāna 'till the last particle of dust has gone before him'—in the traditional attitude of one who teaches or expounds. Set in the headdress is a seated figure representing One of whom the Bodhisattva is but a part or phase—the Dhyāni Buddha Amitabha. The traditional conceptions of the external marks of physical and spiritual beauty—broad shoulders, slender waist, limbs with anatomical detail suppressed, the face expressing perfect peace—are nobly realized. The easy attitude, and the assured carriage of the head, alike mark the conception of a teacher who speaks from the fulness of love and knowledge. The type of beauty is not that of youth itself, but of one who is for ever young. The artist's power is shown in the elimination of detail, the further determination of which would reduce the conception from the abstract and synthetic to the concrete and particular.

We may contrast with this a realistic figure (Pl. I, 2) of about the same date, also from Ceylon, and in the writer's collection, representing Jambhala (Kuvera), a god worshipped for wealth and material prosperity, an Oriental 'Goods,' made in the very image of the well-fed merchant who worshipped him for luck. The technical achievement in this little figure is very remarkable; it seems, as you hold it in the hand, as if you felt the very texture of the flesh, firm and healthy, although so fat.

Probably a little later in date, is a beautiful stand-

<sup>2</sup> See Journal Roy. Asiatic Soc., April 1909.

<sup>3</sup> Bodhisattva, 'one whose essence is perfect knowledge'; having only one more birth to pass through before attaining the state of Buddhahood and then Nirvāna.

<sup>4</sup> Avalokitesvara, 'the Lord that looketh down.'

ing figure (Pl. I, 3), from Anurādhapura, now in the Colombo Museum, representing, I think, the Bodhisattva Maitreya,<sup>5</sup> in the attitude of a teacher. This figure belongs to a type called, at least by modern Sinhalese craftsmen, *tri-vanka*, 'thrice-bent,' the head, trunk and lower limbs having a different inclination. The pose of such figures reminds us of the 'sway' characteristic of so many Mediaeval European ivory Madonnas. The weight of the body is thrown on the right leg, the left hip being raised—an attitude that becomes a mannerism in much later work. The treatment of the drapery is full of grace. The expression of the face is serene and exalted, but the figure as a whole is stiffer and less finely modelled than the Avalokitesvara.

Of about the ninth century is a Dharmapāla<sup>6</sup> (Pl. II, 9) from Java, from the museum at Batavia. Such figures represent dread avenging emanations of the rapt and peaceful Bodhisattvas—avenging, not in an individual sense, as an angry god, but as Nature punishes those who work against, not with, her. From a Hindu standpoint, such an image would be considered as representing Bhairava,<sup>7</sup> an attendant or form of Siva; it is, as it were, a vision of Nature, 'red in tooth and claw,' not cruel, but ever-creating and destroying. To Western eyes, such figures are at first repellant; yet none can fail to be impressed by the unity and sense of power and movement and reality given to this seemingly uncouth, yet truly beautiful, four-faced, eight-handed god.

'Perhaps to uninitiated eyes these many-headed, many-handed gods at first may seem,' writes Lafcadio Hearn, speaking of Mahāyāna Buddhist images in Japan, 'as they seem always in the sight of Christian bigotry, only monstrous. But when the knowledge of their meaning comes to one who feels the divine in all religions, then they will be found to make appeal to the higher aestheticism, to the sense of moral beauty, with a force never to be divined by minds knowing nothing of the Orient and its thought . . . as they multiply before research, they vary and change: less multiform, less complex, less elusive the moving of waters, than the visions of this Oriental faith . . . the stranger, peering into its deeps, finds himself, as in the tale of Undine, contemplating a flood in whose every surge rises and vanishes a face—weird or beautiful or terrible—a most ancient shoreless sea of forms incomprehensibly interchanging and intermingling, but symbolizing the protean magic of that infinite Unknown that shapes and reshapes for ever all cosmic being.'

Were further explanation or justification needed for artists who knew so well how to say just what they desired to say, in work so informed with

<sup>5</sup> Maitreya, 'the Loving One,' 'the Friend.'

<sup>6</sup> Dharmapāla, 'Guardian of the Law.'

<sup>7</sup> Bhairava, 'Terrible.'

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rhythm, and imagination raised, as Blake would have had it, to the power of vision, one might quote the saying of Watts that 'in a certain class of subjects probability may, indeed must, be violated, provided that the violation is not disagreeable.'

For those whose preoccupations are intensely human—who would rather, like the Greeks, shape the gods in the image of their own athletes than perceive them as personifications of the Powers of Life and Death—all that makes the gods *in*-human must be 'disagreeable.' But this is after all the most obvious anthropomorphism; and art is not limited to 'facts' for its means of expression.

Hinduism, like the religion of Orpheus, 'is the worship of the real mysteries of life, of potencies rather than personal gods; it is the worship of life itself in its supreme mysteries of ecstasy and love.'<sup>8</sup> There are those for whom the gods are 'things not of reason, but both above and below it, causes of emotion which we cannot express, which we tend to worship . . . not fabulous immortal men, but 'Things which Are,' things utterly non-human and non-moral which bring man bliss or tear his life to shreds without a break in their own serenity.'<sup>9</sup> These find no great enough uprush of life embodied in Olympian deities like those of Greece, howsoever lovely; they ask from the greatest art a suggestion at least of a life beyond our reasonable imagination, of Being apart from time and space. This longing leads at last to the abstract symbolism of pure idealism; but in the stage of worship, and where, as in older India or ancient Egypt, the religious and artistic sense are closely linked, it leads to mystic art.

The Greek genius did not give expression to the higher side of Orphic mysticism in the terms of plastic art. Who knows, had it been otherwise, what wonder might through our eyes have drawn our hearts to inward things; but Greek art was outward-turned, 'had in it no touch of mysticism,' and for all its supreme attainment must be called in a real sense materialistic. But if, as the Mystic says, 'Man has no body distinct from his soul, for that called body is a portion of soul discerned by the five senses, the chief inlets of the soul in this age,' then we ought to be as careful to avoid condemnation in using the word materialistic as to avoid indifference towards the mystic art. Though we may, according to our own nature, rejoice more in one and less in the other, yet if we are not prejudiced, we shall realize that neither is necessarily greater than the other, and that neither can be wholly judged by the standards of the other. Both natures and both arts are necessary in the scheme of things, being complementary and different. Conceding this, we shall refrain from criticizing the Indian imager for not accom-

plishing things which he rarely tried or wished to accomplish. We shall rather yield him praise for so far succeeding in expressing things which few Western minds have ever tried to state in terms of vision.

Returning now to the actual bronzes, we come to the group of mediaeval Hindu (Saivite) figures from Southern India and Ceylon. These have hitherto been best known by the magnificent and characteristic example of a Natarāja (dancing Siva) in the Madras Museum. Because this figure has been often reproduced, I give here a rather less fine example (Pl. II, 7) from Polonnaruwa, in Ceylon, now in the Colombo Museum. In respect of the perfect form of the enclosing fiery ellipse, the Ceylon example is superior to the Madras, but the limbs are not so slender and the pose less wonderfully balanced. The details of the concrete symbolism are better shown, however, and it is worth while to briefly explain their significance. The whole figure symbolises the activity of the Lord in the Universe, His Five Acts—Creation, Preservation, Destruction, Embodiment, and Release. 'Our Lord', says a Tamil text, 'is the Dancer Who, like the heat latent in firewood, diffuses His power in mind and matter and makes them dance in their turn,'—a poet's intuitive perception of an idea of the nature of matter not far removed from the conceptions of modern science. Of concrete symbols, the drum in one right hand signifies creative sound, the vibratory movement initiating evolution; the flame in one left hand symbolises the converse activity, destruction, involution. The hand upraised says to the worshipper 'Fear not'; and the other points to His foot, the refuge of the soul. The right foot tramples on a demon representing the cosmic illusion of empirical reality. The Ganges, in the form of a mermaid, and the Crescent Moon are set in His streaming hair. One cobra wreathes itself about His arm, another is twisted in His locks. Upon His brow blazes the third eye of spiritual wisdom. Such are the details of a type of which many examples occur; and when, as sometimes happens, the individual interpretation is fully worthy of the original conception (perhaps not quite the case here), we have a wonder indeed.

With this figure we may contrast another type, very peaceful and noble in expression, the Siva as Gangādhara (Pl. II, 8), from a Tanjore temple. Gangādhara signifies, 'He who bears the River,' for it is said that when the Ganges fell from heaven, Siva caught its waters in His matted locks, lest their force should overwhelm the world, and there they wandered lost for ages before they reached the earth at last. In this story we may see perhaps (though there may well be more in it than this) a vision of the mighty river's source amongst the forest-covered slopes of the Himālayas, where, on the mythic Kailās, is situated Siva's paradise.

<sup>8</sup> J. E. Harrison, 'Prolegomena to Greek Religion,' 1908, p. 657.

<sup>9</sup> Gilbert Murray, 'Ancient Greek Literature,' p. 272.





1. SUNDARA MŪRTI SWĀMI, FROM POLOU  
NARUVA. IN THE MUSEUM, COLOMBO



2. JAMBHATA, FROM CEYLON  
IN THE AUTHOR'S COLLECTION



3. MAITREYA, FROM ANURADHA  
PURA. IN THE MUSEUM, COLOMBO



5. PATINIDEVI, FROM CEYLON  
IN THE BRITISH MUSEUM



4. TĀRĀ, NEPALESE. IN THE COLLEC-  
TION OF HON JUSTICE WOODROFFE



6. ANALOKESVARA, FROM CEYLON  
IN THE AUTHOR'S COLLECTION









7. NATARAJA FROM POLONNA  
RUVA. IN THE MUSEUM, COLOMBO



8. SIVA AS GANGADHARA  
IN A TANJORE TEMPLE



9. DHARMAPALA, JAVANESE  
IN THE MUSEUM, BALAVIA



10. KURUKULLA, NEPALESE. IN  
THE SCHOOL OF ART, CALCUTTA



11. SPARSA ( ), NEPALESE. IN  
THE SCHOOL OF ART, CALCUTTA



12. UNKNOWN, NEPALESE. IN  
THE SCHOOL OF ART, CALCUTTA



Another bronze (Pl. I, 1), from Polonnaruva, represents the boy-saint, Sundara Mūrti Swāmi (*fl. ca. 700 A.D.*). This figure is certainly one of the great masterpieces of Indian sculpture. The story goes that the boy on his bridal day was claimed as a family slave by an old man who stopped the marriage procession and produced a written bond, a copy of an original, the validity of which had at last to be acknowledged by the reluctant spectators; it was agreed that the boy must follow the old man to his home. None knew where this was. He led the way into a Sivan temple and there disappeared, only to reveal himself as Siva in glory with Pārvasī and Nandi. Then only did the boy bridegroom realise whose were the bonds that bound him. The figure represents this moment of illumination—a passion of love and adoration.

The two bronzes last described, with the Natarāja of the Madras Museum, are probably the finest examples of the tenth and eleventh century school of Southern Saivite sculpture, which owes its inspiration to the development of devotional Saivism in the time immediately preceding. This school is apparently quite independent of the almost contemporary Buddhist schools, of which examples (of about the ninth century) are well known from Java and Ceylon. Buddhism had died out in Southern India by the beginning of the eighth century.

A large gilt bronze figure (Pl. I, 5) of Pattinī Dēvī, from Ceylon, now in the British Museum, I group provisionally with the Mediæval Hindu bronzes. The seriousness of expression and beautiful modelling of the upper part of the bust are very noteworthy, and the thin clinging drapery; but the slenderness of waist is carried to a somewhat extreme point. This deliberate exaggeration, like similar phrases in Indian literature, seems to modern eyes to mar the beauty of the figure regarded as a whole. Yet it is rather curious to reflect that we in modern times, who pinch our waists and feet in fact, do not accept exaggerated slenderness as an ideal; while in India constriction never was a fact, though very generally an ideal. One result of this at least is that modern artists who rely on models do often depict actual deformity; while the Indian idealist was free to create a type which seemed to him beautiful. It may be that we too should see it so, were it possible to dissociate the ideal from the modern fact of milliners' deformities!

Space forbids a long account of Mediæval Nepalese bronzes. In Nepal the old traditions of the Indian imager have survived longest, and there have been less loss and destruction of ancient images than elsewhere. The ordinary types are better known than those hitherto described; beside those figured by Grünwedel and other German writers, a series of fine examples from the Calcutta

School of Art collection is given by Mr. Havell in his book on Indian Painting and Sculpture. I am now able to illustrate some fine specimens from the same collection acquired during the last two or three years.

A figure recently obtained, but not illustrated here, is a characteristic and fine Kurukullā (equivalent to the Hindu Kālī), remarkable for its muscularity of pose; great tension is shown, not by the representation of the actual muscles (anatomical detail is as usual suppressed), but by intensity of gesture. The bronze (or copper) shown in figure 10, Pl. II, representing the same feminine divinity, is, so far as the face is concerned, a wonderful expression of active ecstasy; and the ugliness of the body serves only to set off this idea, being transcended in a rapture which transfigures.

Another figure (Pl. II, 11) with outstretched arms represents a more internal rapture; the face conveys an irresistible conviction of experience within. The figure is not easy to identify, but (Professor Grünwedel suggests to me) may possibly represent *Sparsa* (touch), one of the Five Senses (Tib. *Dod-yon-inga*). Another example (Pl. II, 12), a four-handed seated figure, infinitely tender in its suggestion of embracing love, cannot at present be identified. There may be observed in it, as also in figures 7 and 8, Pl. II, that difference of earrings on the two sides, which indicates the double nature, male and female, of the Divine Life—a conception equally characteristic of Hinduism and of Mahāyāna Buddhism.

One other example (Pl. I, 4), from the collection of the Hon. Justice Woodroffe, represents Tārā (the *Sakti* or 'Power' of Avalokitesvara), who becomes in China the goddess of mercy, Kwannon. The beauty is of a more sensuous, less spiritual, type than is usual in Indian religious sculpture, but the sense of gracious dignity remains.

The reader will now be in a position to appreciate some of the main characteristics of Indian bronzes and of Indian sculpture generally. Two features stand out most prominently, one the fine sense of nervous pose, the other the persistent idealism.

The Indian standard of aesthetic criticism might well be expressed in the words of Leonardo da Vinci—that execution is best which best expresses the passion that animates the figure. One or more of the nine abstract passions—*rasas*<sup>11</sup>—may form the burden, mood or motif of a work of art. These nine *rasas* are, briefly, Love, Heroism, Pity, Wonder, Humour, Fear, Disgust, Fury, Peace. The dominant *rasa* in a given work is usually evident, though there may be many combinations. Thus figure 9, Pl. II, expresses essentially the idea of Fury, yet there is *shānti* (peace) in the haunting smile of a face that is partly stern, partly tender. The figure of the boy-saint (Pl. I, 1) expresses

<sup>11</sup> *Rasa*, lit. 'flavour.'

## Indian Bronzes

essentially that form of Love which is called *bhakti*, devotion.

Speaking more generally of pose, we might say that it is the sculptor's aim by the representation of nervous gesture (ranging from furious movement to absolute repose) to express the intentions of the soul; and it is by his success or failure in this endeavour, and not by standards of scientific 'accuracy,' that his art, or any art, must be judged.

The second characteristic of Indian sculpture is its persistent idealism. This bias towards the permanent and synthetic stands in close relation to the character of Indian religious thought, bent upon discovering the eternal amidst the transitory, the real amidst the illusory. Thus the highest aim of art becomes the presentation of a divine ideal, the visible conception of more than human, personal, individual Being, in Whom all passions are not killed, but harmonized, and all lesser types of consciousness resumed. Hence it is that individual characteristics are not insisted on.<sup>12</sup> Anatomical detail for

<sup>12</sup> Portraiture, indeed, is categorically condemned by Sukracharya. Compare the story concerning Pheidias, who was flung into prison (rightly, the old Indian artist would have said) because he introduced the image of a ruling statesman

example, is suppressed, as in figure 6, Pl. I, in favour of a more synthetic, abstract form: for the representation of being regarded as a synthesis of lesser consciousness, must be a synthesis of form. How far these ideas were conscious or sub-conscious in the artist's mind we cannot always tell; but it is certain that in a land of passionately spiritual faith like India, we cannot understand the religious art without some sympathy with the deepest intuitions of the faith that itself has moulded and inspired the art. We must remember also that in India philosophy and faith are both constituent elements of religion, not separated or opposed as more often happens in Western religious thought.

This, however, is not the place to analyze at length the philosophical background of Indian art and religion. It will suffice if the illustration of some of the masterpieces of Indian bronze founding serve to call attention to the great artistic and technical achievement of those who modelled and cast them, and to the spiritual beauty of their imagination.

into a bas-relief taken from sacred Greek history. The portrait *Madonna* of the later Renaissance is equally 'irreligious.'

## RECENT PUBLICATIONS OF REMBRANDT DRAWINGS

BY CAMPBELL DODGSON

HERE are few things, we imagine, that readers of THE BURLINGTON MAGAZINE would be more likely to covet than the sketches of Rembrandt, in which that great master expresses himself more directly and spontaneously than when he is hampered by the more complicated technique of painting or etching.

The recent publications dealing with drawings by Rembrandt include a further instalment of the sumptuous reproductions commenced many years ago by the late Dr. Lippmann and now continued under the editorship of Dr. Hofstede de Groot.<sup>1</sup> Twenty-nine of the drawings now published are in the British Museum, twenty-one in French and Dutch private collections, including that of the editor. The merits of this series are already too well known to need recommendation. We desire, rather, to call attention to two publications which do not belong to it, and are, notwithstanding, especially welcome and valuable to students for the reason that the collections to which they are respectively devoted are both somewhat remote from the ordinary routes of European travel.

<sup>1</sup> Original drawings by Rembrandt van Ryn. Fourth series, Nos. 51-100 (Nos. 1-50 not yet published). M. Nyhoff, The Hague, 1910. £6 5s.

The earlier and more extensive of these is a publication of the Rembrandt drawings at Stockholm, which has been appearing since 1905 in yearly instalments, issued to subscribers only as a supplement to an annual portfolio of original etchings, lithographs and woodcuts by modern Swedish artists.<sup>2</sup> The annual issue of this series was temporarily suspended in 1909 in favour of drawings by the Swedish sculptor Sergel, but the concluding part of the Rembrandt drawings is to appear next winter in the portfolio of 1910, with the text to the entire work. The four parts hitherto published contain 67 drawings, not all of which can be attributed positively to the master himself. Dr. de Groot includes 75 drawings at Stockholm in his catalogue and recognizes the great majority as authentic; the subscriber to this good and cheap publication can hardly complain, if, in addition to about sixty certain Rembrandts, he is presented with a few interesting school pieces for comparison. They are well reproduced in collotype, supplemented occasionally by lithography, when more than one tint has to be given. The second collection to which we have alluded, that at Budapest, contains only

<sup>2</sup> Teckningar i Nationalmuseum utgifna af Föreningen för Grafisk Konst. Rembrandt. Redaktör; John Kruse. Stockholm, 1905, etc. (Dr. Kruse, the editor, is Director of the Nationalmuseum and Secretary of the Förening för Grafisk Konst.)





1 THE PRIESTER, BY REMBRANDT  
IN THE MUSEUM, BRUXELLES



2 STUDY FOR PORTRAIT OF COPPENHOF, BY  
REMBRANDT, IN THE MUSEUM, BRUXELLES









1. JOSEPH BEFORE PHARAOH, BY REMBRANDT. IN THE MUSEUM, BUDAPEST



2. A VINE-COVERED HOUSE, BY REMBRANDT. IN THE MUSEUM, BUDAPEST



## Recent Publications of Rembrandt Drawings

twenty-six drawings, but a larger proportion of these is of the first rank in quality and interest than is the case at Stockholm. It is fitting, accordingly, that the reproductions<sup>3</sup> of the Budapest Rembrandts should be issued in a more expensive form and with a nearer approach to exact facsimile than has been done at Stockholm. The portfolio, from which we are permitted by the courtesy of the publisher to select a few specimens for illustration, is distinguished, indeed, by externals and by the accident of a separate place of publication rather than by any difference in the quality of the plates, from the volumes of the stately *corpus* inaugurated by Lippmann. Every one of the originals appears to be a fine and characteristic drawing, though we find that one (Pl. 2; *here*, Pl. ii, 1) has been mentioned by De Groot with the comment 'nicht ganz sicher,' and it is possible in one or two cases that Rembrandt's work has been re-touched by another hand. No praise can be too

<sup>3</sup> Zeichnungen von Rembrandt Harmensz van Ryn im Budapest Museum der bildenden Künste, 26 teilweise unveröffentlichte Blatt in Faksimile-Lichtdruck nachgebildet. Leipzig: Karl W. Hiersemann, 1909. Subscription price, £5 10s.

strong for such a study of expression as the face of the preacher with eyeglasses reading from the Scriptures (Pl. 12; *here* Pl. i, 1), or for the portrait sketch (Pl. 5; *here* Pl. i, 2) which is interpreted, no doubt rightly, as a study of Coppenol, though it is quite distinct from either of the etched portraits of the famous writing-master. The academy study of a young man is remarkable for the wonderful observation of the pliancy and elasticity of the cushion upon which the model stands. A sketch of Saskia sitting by a window and averting her gaze from the book which she has been reading, and a composition, *Christ and the Woman of Samaria*, are among the fine things in the volume. It is interesting to compare the direct studies of lions from the life with such a memory sketch as the lion standing over the corpse of the disobedient prophet, and to have side by side the two beautiful drawings (Pl. 25 and 26) of the same picturesque house overgrown with vines, one sketched in a broad style from a distance the other drawn again in greater detail and with loving care from a nearer point of view (*here* Pl. ii, 2).

## THE FOUNTAIN OF LIFE: AN ICONOGRAPHICAL STUDY BY EVELYN UNDERHILL

**I**N the Church of the Petit Béguinage at Ghent there hangs a picture which, though hitherto it has escaped the notice of students, is of great importance to those interested in the subject-matter of Christian art. It was reproduced for the first time with a short description in the *Inventaire Archéologique* of the *Société d'Art et d'Archéologie à Gand* (1901), and it is owing to the very courteous permission of the committee of the *Inventaire Archéologique* that a reproduction of their photograph now appears in THE BURLINGTON MAGAZINE.

The picture, variously known as *The Assembly of the Saints* and *The Fountain of Life*, is attributed to Lucas Horenbault and is dated 1596. This artist came of a family of painters and miniaturists, and was great nephew of the Horenbault who was court painter to Henry VIII. His picture, which is an altarpiece with painted shutters, was executed for the Béguinage in which it still remains. It is one of those great doctrinal compositions which seem to have made a special appeal to the Flemish mind. High up in the centre panel, amongst clouds, we see the words 'Helich, Helich, Helich' (Holy, Holy, Holy).<sup>1</sup> Below, the Trinity is seen enthroned with adoring

angels. The Father and Son sit side by side; and the blood from the wounds of Christ flows down into the upper basin of a two-tiered fountain inscribed 'Fonteyne des levens,' or 'Fountain of Life,' which occupies the centre foreground of the picture. From this it falls into the wide lower basin, the 'Fountain of Mercy,' whence it again streams out through a series of orifices on every side.

In the clouds, on a level with this lower basin, are enthroned the Blessed. These follow the conventional grouping: on the left or gospel-side, the Christian saints and martyrs, headed by the Blessed Virgin Mary, on the right or epistle-side, the Patriarchs and Prophets, headed by St. John the Baptist. Conspicuous amongst them is Moses, holding the tables of the law with the two commandments, 'Love your God with all your heart and your neighbour as yourself.' All hold golden chalices full of blood and lean towards the Fountain, in which several—including the Virgin and St. John the Baptist—are in the act of pouring the contents of their cups. Below, upon the earth, a crowd of men and women, religious and secular, headed by the Pope, kneel beneath the Christian saints. They look towards the Fountain in adoration, and hold out towards it, not chalices, but their own hearts, on each of which a jet of Blood from the Fountain of Mercy falls. In the extreme left-hand corner are seen the heads and arms of the imprisoned souls in Purgatory emerging from the flames; and these too hold out their hearts, that some drops of the Precious Blood

<sup>1</sup> Perhaps in deference to the needs of the comparatively unlettered Béguines, all the inscriptions are in Flemish instead of the more usual Latin.

## ‘The Fountain of Life’

may fall on them. Their scroll is inscribed ‘Have mercy on us ! Have mercy on us !’ On the right-hand, beneath the Patriarchs and Prophets, a superb group of kings and scholars, with one or two priests and nuns, kneel with their backs to the Fountain of Life. The jets of Blood destined to fall upon them, are turned back upon themselves as they approach the heads of these persons ; as if driven off by some repelling power. One splendid personage in velvet and ermine, who kneels in the foreground, turns as if he were regretful, and glances over his shoulder at the group from which he has parted company—a half-hearted heretic. But most are looking to the extreme right, where Satan, assisted by Lust, a fine young woman whose elaborate sixteenth-century dress cannot conceal her horns and claws, keeps a little shop. Above it is written, ‘Compt al bij coopt mij,’ *i.e.*, ‘Come hither ! buy of me !’ She is busy selling the pomps and vanities of the world, frills and furbelows, caskets of jewels. The scholars are provided for in the book-selling department, where the works of Mahomet, Calvin, Luther and Menno<sup>2</sup> are conspicuous upon the shelves. Beneath the shop the gates of hell are wide open and waiting for the unwary customer. The shutters of the picture have upon the left, or gospel side, the adoration of the Blessed Sacrament, on the right, or the epistle side, David dancing before the ark : the veneration of the Divine mysteries by the old dispensation and the new. They present no points of special interest.

Now this painting is clearly one of the group of symbolic pictures, mostly produced in the fifteenth and sixteenth centuries, which are known as *The Fountain of Life*. Its peculiar interest, however, lies in its divergence from the ordinary type of that little understood subject : and it is just these divergences which provide us with a much-needed clue as to the real meaning which the designers of these compositions strove to express. Our modern passion for attributing our own vague mysticism and poetic fancies to the religious artists of the Renaissance has resulted in some absurd errors in iconography. It is well, therefore, to remind ourselves that theology, in the eyes of those who ordered these pictures, was an exact science, and that hence theological and symbolical paintings are likely to be exact representations of rigidly defined dogmas or ideas rather than fanciful compositions, and will only be understood by those acquainted with these

<sup>2</sup> Menno (1492-1559) was a Dutch heretic, a voluminous writer, and founder of the sect of Mennonites, which still exist in considerable numbers in Canada and the United States. The Mennonites were a branch of the Anabaptists, combining a rigid moral code with great doctrinal latitude. It will be seen therefore that on its polemic side Horenbault's picture was thoroughly up to date. I have to thank my friend Mrs. Kemp Welch for bringing these facts to my notice. For Menno, see his life, by Cranmer 1837, and the *Encyclopedia Britannica*, art. Mennonites.

dogmas or ideas. What, then, is the idea represented in the group of pictures called *The Fountain of Life* ? Critics have suggested, rather vaguely, that these paintings are allegories of Redemption, of the Passion, or perhaps of the Eucharist : and, with more reason, that they owe their curious symbolism to the widespread devotion to the Precious Blood. Thanks, however, to the peculiarities of the painting under discussion, it is possible to show with approximate certainty that all these compositions, however diverse in detail, belong to one group ; and that they represent, not merely allegories of Redemption, the Passion or the Eucharist, but the whole Catholic dogma of ‘Grace.’<sup>3</sup> They are pictures of a highly theological type, conforming in every detail to doctrinal necessities, and have an interesting ancestry. The fountain is of course a symbol which is frequent in Christian literature and art. It first appears as the Fountain of Living Water, a type of baptism or regeneration. ‘Sit fons vivus’ says the priest, even to this day, when he blesses the font.<sup>4</sup> In this form it is seen in illuminated MSS. of the Carolingian period ; and, though never very common, survived for many centuries.<sup>5</sup> Gradually, however, it became transformed—largely, I think, owing to the influence of the popular devotion to the Precious Blood—into the fountain or laver filled with the Blood of Christ. That this transformation should have been effected in Western Flanders, and that Flemish painters should furnish us with our most interesting iconographical examples, need astonish no one when we remember that Bruges has possessed since the twelfth century the most celebrated and best authenticated of all relics of the Precious Blood.<sup>6</sup> Since the end of the fourteenth century, when the procession of the *Saint Sang* was instituted, this relic has been the object of a

<sup>3</sup> The modern reader, accustomed to identify ‘Grace’ with a thanksgiving after meals, finds it hard to realise the enormous part played by this conception in Catholic theology. The standard works upon the subject are somewhat formidable. Those interested cannot do better than consult Dr. Joseph Pohle's learned and lucid article in the *Catholic Encyclopedia* Vol. VI, 1909. ‘Christian Grace,’ says this authority, is ‘the pillar on which, by a special ordination of God, the majestic edifice of Christianity rests in its entirety. Among the three fundamental ideas—sin, redemption and grace—grace plays the part of the means indispensable and divinely ordained to effect the redemption from sin through Christ and to lead men to their eternal destiny in heaven.’ Grace in fact is conceived as the essence of the divine or spiritual life, and the Christian dispensation—particularly the Christian sacraments—as the medium through which it reaches mankind. Obviously Christ is for the Christian the source of such spiritual life. Hence the blood which He shed for man's redemption easily became identified with grace ; which is the free gift of a ‘supernatural’ merit or quality to ‘natural’ man. Theological dualism divides the universe into the ‘world of nature’ and the ‘world of grace.’

<sup>4</sup> Roman Missal. Benedictio Fontis.

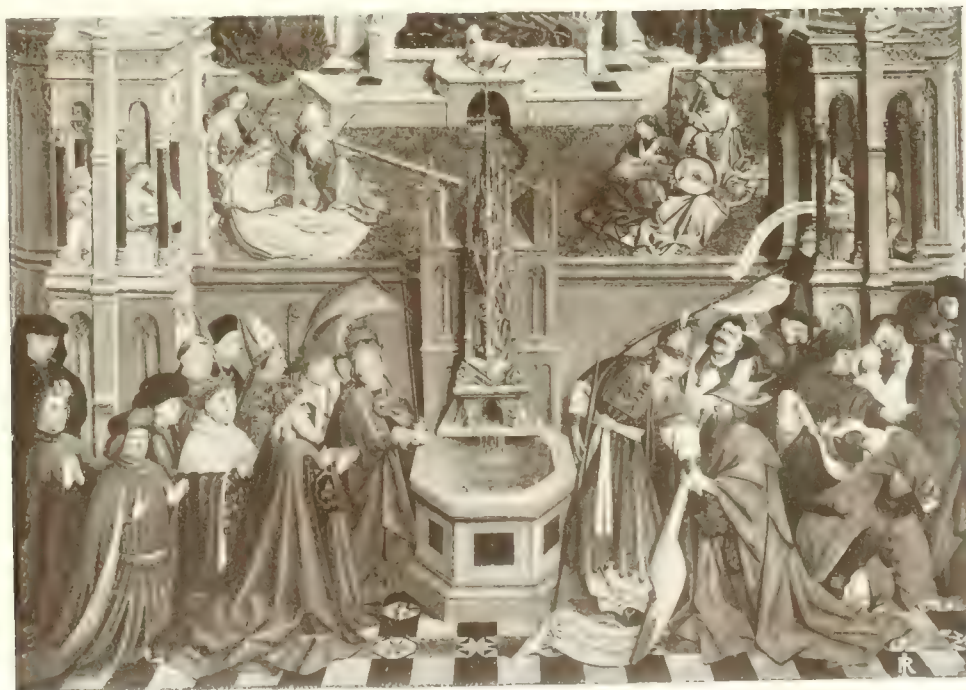
<sup>5</sup> The Fountain of Living Water, which has always a sacramental significance, must be carefully distinguished from the ‘Fountain sealed’ which is an emblem of the Blessed Virgin, and only appears in pictures having reference to the Incarnation.

<sup>6</sup> See Carton, ‘Essai sur l'Histoire du Saint Sang’ (1857).





1. THE FOUNTAIN OF LIFE, ATTRIBUTED TO  
LUCAS HORENBALT. IN THE BÉGUINAGE, GHENT



2. THE FOUNTAIN OF LIVING WATERS (SECTION). AFTER  
THE SCHOOL OF VAN EYCK. IN THE PRADO, MADRID

THE FOUNTAIN OF LIFE:  
AN ICONOGRAPHICAL STUDY





## ‘The Fountain of Life’

devotion both passionate and highly ceremonial. Its cult has had a preponderating influence upon the religious art of the schools of Bruges and Ghent.

The moment of transformation from the idea of the Fountain of Water to that of the Fountain of Blood may be studied in two works of the school of Van Eyck: first in the central panel of the great *Adoration of the Lamb* at Ghent, and secondly in the altarpiece called the *Fountain of Living Water* now in the Prado Gallery at Madrid,<sup>7</sup> the lower part of which is here reproduced.

In the *Adoration of the Lamb* we see the Mystic Lamb standing upon an altar which is dressed, as if for the Mass of the Precious Blood, with its crimson frontal and fair-linen cloth. The blood from the Lamb's wounded breast falls into a chalice. In the fore-ground the Fountain of Living Water is surrounded by the faithful, headed by the Apostles and other saints. Here the fountain symbolises baptism, the Lamb whose blood is caught in the chalice the Eucharist; the Church's two great ‘means of grace.’ They are the water and Blood which flowed from the riven Side of Christ for the salvation of the world. This attribution is patristic, and is found amongst other places in the works of St. John Chrysostom.<sup>8</sup> The purely Eucharistic significance of the Lamb upon the altar is made clear by the presence immediately above it of the Dove as emblem of the Holy Ghost. This refers to the antique doctrine which was enshrined in the prayer of the *Epiklesis*, according to which a valid consecration of the elements at Mass, necessitated the invocation and action of the Holy Ghost as well as the repetition of the Words of Institution.<sup>9</sup>

That this interpretation is correct becomes more certain, when we examine the altarpiece at Madrid. The upper part of this picture, showing the God-head enthroned between Our Lady and St. John the Evangelist, is strikingly similar to the upper part of the *Adoration of the Lamb*. In the Madrid picture however, the Lamb, unwounded, sits at the foot of the Throne; and from beneath it comes forth the River of Water of Life,<sup>10</sup> which flows through the fields of Paradise, between groups of angel musicians; and finally pours its

self into an open fountain or well set on the outer side of the walls of Heaven.

That we may have no doubt as to the meaning of this Living Water, or suppose its office to be merely that of purification, the artist has shown its surface as covered with innumerable wafer Hosts, which come from beneath the throne of the Lamb, and are borne upon the River of Life to the fountain into which it falls. Here, then, again the two great sacraments are represented together, and shown as flowing forth, one single stream of Grace, from the spiritual to the natural world. The River of Life, taking its rise at the throne of the Lamb—Christ, the fount or origin of grace—<sup>11</sup> ends in the Fountain set in the wall of Paradise; the Catholic Church, the earthly custodian of the divine gifts. Upon the left or gospel-side of this fountain we see the Pope with the banner of Redemption leading the faithful to the living waters. On the right or epistle side, a Jewish High Priest, blindfolded, his banner—the banner of the Old Covenant—broken in two, holds back a crowd of Jews from the Fountain of Life.

We will next consider a miniature which was painted, probably at Ghent, towards the end of the fifteenth century, by an artist who was clearly acquainted with Van Eyck's *Adoration of the Lamb*. This is the *Mystic Fountain* prefixed to the Office of All Saints in the Book of Hours of Jeanne la Folle.<sup>12</sup> Here the Fountain of Living Water has given place to ‘Fountain of Life’ filled with the Blood of Christ.

In a flowery field, such as that in which the *Adoration of the Lamb* takes place, a group of saints, amongst whom SS. George, Sebastian, Bernard and Dominic can be distinguished, kneel in adoration about a Gothic fountain. On a carved pillar which rises from the centre of the fountain, the Saviour stands under a small canopy. He is clothed only in a loin-cloth, and the blood from the five wounds flows down into the basin below. Behind Him is a rainbow-glory, and He is surrounded by an aureole of golden rays. On the right a procession of hermits is seen emerging from behind a clump of trees: a feature clearly borrowed from the *Adoration of the Lamb*. The scene then is Paradise. The subject is the glorified Christ adored by All Saints as the Fountain or Source of Grace. It must be remembered in this connexion that the phrase ‘Precious Blood’ was, and still is for

<sup>7</sup> For critical descriptions and attributions, see Weale, ‘Hubert and John Van Eyck,’ 1908.

<sup>8</sup> Mortuo enim, ait, Jesu, et adhuc in cruce pendente, approximat miles; latus lancea percussit, et exinde aqua fluxit et sanguis. Unum baptismatis symbolum; aliud sacramenti. Ideo non ait: Exiit sanguis et aqua; sed exiit aqua primum et sanguis; quia primum baptisate diluimur, et postea mysteriis dicamur, (Roman Breviary, Matins of the Feast of the Precious Blood, 2nd nocturn.)

<sup>9</sup> The *Epiklesis* has long been expunged from the Roman Missal, though still retained by the Eastern Church. Its nearest equivalent in the Roman rite is the prayer *Veni Sanctificator* which immediately precedes the blessing of the incense.

<sup>10</sup> The source of this is of course Rev. xxii, 1. ‘And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.’

<sup>11</sup> One is reminded of the Eucharistic prayer of St. Bonaventure. ‘Da, ut anima mea te esuriat, panem Angelorum . . . te, in quem desiderant Angeli prospicere, semper esuriet et comedat cor meum, et dulcedine saporis tui repleantur viscera animae meae; te semper sitiāt *Fontem vitae fontem sapientiae et scientiae, fontem aeterni luminis, torrentem voluptatis, uberlatem domus Dei.* (Roman Missal: Orationes post Celebrationem.)’

<sup>12</sup> B.M. Add. MSS. 17026, f. 33. The miniature is attributed to Alexander Bening of Ghent.



## 'The Fountain of Life'

Catholic theology, strictly synonymous with grace.<sup>13</sup>

Now, returning to our point of departure, Horenbault's picture of the *Fountain of Life*, we observe that in this work the Saints of Paradise, headed by her who was hailed as 'full of grace,' are shown as contributing their blood to the Fountain of Mercy, whence grace is directly dispensed to the church upon earth. They are not merely adoring the mystery, as in the paintings of Van Eyck and Bening, but are auxiliary to it; the abounding merits of their lives being added to the fountain whence spiritual vitality flows down to men. This alone is enough to dispose of the idea that these pictures are allegories of Redemption, of the Passion, or of the Eucharist, since any doctrine which represented the saints as contributing to the efficacy of these mysteries would clearly be heresy as well as nonsense. Further, it departs widely from the ordinary type in the fact that it represents Christ as enthroned beside the Father. In the large series of French and Franco-Flemish examples collected by M. Emile Mâle, and published in 'L'Art Religieux de la Fin du Moyen Age en France' (1908, pp. 106-114), the centre of the picture is invariably filled by the figure of Christ hanging upon the cross, which rises from the fountain or laver into which flows the blood from His wounds. The other Persons of the Trinity are not represented; but St. John and the Blessed Virgin sometimes stand below. Now these two peculiarities of Horenbault's picture, the absence of the cross and the presence of the saints, are intimately connected. We see them together also in the miniature of Alexander Bening. During the violent scholastic controversy on 'Grace' which raged between the Thomists and the Scotists in the later Middle Ages,<sup>14</sup> one of the chief points at issue was the question whether Christ, acknowledged to be the mediator of grace to mankind, was also the mediator of grace to the inhabitants of Paradise. The Thomists thought not; but the Scotists distinguished between the grace of the Redeemer, which saved man and proceeded from

<sup>13</sup> The following quotations from Faber's 'The Precious Blood' (6th Ed. 1888) adequately represent the orthodox view: 'Every doctrine of theology is a call to the Precious Blood. Every ceremony of the church tells of it. Every sacrament is a communication of it. Every supernatural act is a growth of it' (p. 15). 'It is a human fountain opened in the very centre of the Divine nature' (p. 30). It 'works in sacraments, in invisible communications of grace, in viewless contacts of divine things with the soul' (p. 173). Faber further quotes the scholastic philosopher Hugh of St. Victor to the effect that the sacraments are 'the making visible of invisible grace. In them the Precious Blood has clothed itself in visible forms' (p. 111).

<sup>14</sup> The Thomists were followers in all respects of the great Dominican doctor St. Thomas Aquinas, in whose system all theological positions are argued from the point of view of logic. The rival school of Scotists adopted the views of the Franciscan Duns Scotus, the 'subtle doctor,' who subjected the Thomist system to a merciless criticism and who is held to show more passion for experience and less for reason and logic than Aquinas. See Haureau, 'Histoire de la Philosophie Scholastique' (1880), and Seeberg, 'Theologie de Duns Scotus' (1900).

the cross, and the grace of Christ as God—the Logos or Word of the Father—which was the source of divine life and holiness in the inhabitants of Paradise.

Therefore, where the Fountain of Grace, or the Precious Blood, is shown as directly ministering to or cleansing mankind alone, it is correctly represented as issuing from the crucifix;<sup>15</sup> but where—as here—Christ as the source of life is enthroned above the blest, He cannot be represented in His sacrificial, but in His glorified aspect. It will be observed that whilst the Fountain of *Life* is fed by Christ's wounds alone, the virtue of the saints is mingled with the secondary fountain of *Mercy*: divine mercy, according to Catholic doctrine, permitting all Christians who are 'in grace' to share the superabundant merits of the blest.<sup>16</sup> This is the great dogma of the Communion of Saints, which consists, according to St. Thomas Aquinas, of all those, living or dead, who are under Christ's power, and receive of His *gratia capitis*.<sup>17</sup> I need not point out how exactly Horenbault's picture expresses this idea; combining with it the Scotist doctrine of the 'Grace of Christ.' The necessities of the rival Thomist doctrine, which derived 'heavenly grace' from the Trinity, are also partially satisfied by the presence of all Three Persons.

Where the Fountain of Life is shown in conjunction with the crucifix, and ministering to human personages alone, the idea is, of course, connected with the 'bath of regeneration' in which sinners are bathed and cleansed. Baptism, and penance which 'renews the grace of baptism,' are still spoken of by Catholic theologians as 'effusions of the Precious Blood,' i.e., of grace. In the example from the Museum of Lille, given by M. Mâle, we get this cleansing process actually taking place: the souls of the faithful, assisted by the Virtues, struggling to immerse themselves in the mystic fount. In another, a drawing from a window in the chateau of Boumois (Mâle, fig. 46), Adam and Eve are being washed in the upper fountain from the stain of original sin: the Precious Blood then flows through the mouths of the four Apocalyptic Beasts—types of the Evangelists and of the four rivers which flowed out of Paradise—into the lower basin, wherein the human race is bathed. How much more subtle and beautiful than this crude and somewhat revolting image of mankind bathing in the Fountain of

<sup>15</sup> An illuminating parallel is provided by Roger Van der Weyden's *Seven Sacraments* in the Antwerp Gallery. The seven sacraments or communications of the Precious Blood are seen being administered in the choir and chapels of a Gothic cathedral. The whole of the centre foreground is filled by a representation of the Crucifixion as their 'source.'

<sup>16</sup> The idea is that of the solidarity of the spiritual family, whereby 'Every pious and holy action done by one belongs to and is profitable to all.' (Catechism of the Council of Trent, Pt. I, Ch. x.)

<sup>17</sup> Summa, III, Q. viii, a. 4.





1. MAHOGANY TABLE OF 1750 OF IRISH CHIPPENDALE FORM



2. MAHOGANY TABLE OF 1750 OF IRISH CHIPPENDALE FORM









3. MAHOGANY TABLE OF 1740-45, ILLUSTRATING  
THE DEVELOPMENT TOWARDS IRISH CHIPPENDALE



4. MAHOGANY TABLE OF 1740-45, ILLUSTRATING  
THE DEVELOPMENT TOWARDS IRISH CHIPPENDALE



## ‘The Fountain of Life’

Blood is Horenbault's conception of humanity's reception of grace: the hearts of the worshippers on earth, and of the wistful souls detained in Purgatory, held out to the spiritual world, thence to receive its cleansing touch.

So far I have only discovered one other instance of this holding out of the heart to the Fountain of Life; but it is noteworthy that it occurs in a book written by a Flemish Benedictine in the first years of the seventeenth century, and printed in Antwerp in 1629. This is the *Schola Cordis* of Benedict Van Haeften, afterward translated into English by Christopher Hervey and long attributed to Francis Quarles. On page 216 of the original edition (emblem 17 of the more accessible English edition) the winged figure which is throughout this series the emblem of Christ, stands on a pillar in the midst of a fountain which is filled by the Blood flowing from the Five Wounds. The Soul, or ‘Bride,’ holds out her heart, and the blood from the wounded side of Christ falls upon it, causing flowers to spring up from the place which has been touched by the vivifying stream.<sup>18</sup>

The Precious Blood then in these pictures—and, I believe, in all pictures of this period in which it appears,—stands not merely for an emblem of the Passion, Redemption, or the Eucharist, though it includes all these manifestations of Grace, but for the medium of communication of the Divine Life; and this by a most natural association of ideas, since for ancient and mediaeval thought the spirit of life resided in the blood. ‘Flesh with the life thereof, which is the blood thereof, shall ye not eat.’ (Gen. ix, 4.) ‘For the life of the flesh is in the blood.’ (Lev. xvii, 11.) So too in the antique prayer of the *Anima Christi*, a vivifying rather than a cleansing office is associated with the

<sup>18</sup> I extract from the meditation following this picture a passage which shows something of what the Fountain of Life meant for Horenbault's contemporaries—

‘Quis vero hic fons, nisi Christus Dominus; fons et scaturigo gratiae, justitiae, et salutis? Sic enim hunc locum interpretatur Sanctus Gregorius, Fons quippe occultus est Unigenitus Patris, invisibilis Deus. Fons verò patens, est idem Deus Incarnatus. . . . An non fons patens est Christus crucifixus, è quo quinque illi torrentes sanguinis profluxerunt? In terrestri Paradiso fons erat, qui in quatuor capita dividebatur, ut ita totam terram irrigaret. In Paradiso Ecclesiae Jesus crucifixus fons est, è cuius sacris vulneribus quinque flumina scaturiunt, quibus abluuntur peccata totius mundi.’ (*Schola Cordis*, p. 221).

Blood of Christ—‘Sanguis Christi inebria me’ These are the words still displayed in the chapel of the *Saint Sang* at Bruges, above the daïs where that relic is exhibited. All such pictures, therefore, and particularly those in which the Blood is caught in a chalice, or distributed from a fountain, should be interpreted with reference to this idea, and to the doctrine of ‘Grace’ in which it was enshrined.

Finally, in the right hand corner of the picture we see what is, in the artist's opinion, the result of ‘turning from grace.’ Those who kneel with their backs to the fountain, who do not join the great prayer of ‘Munda cor meum’ offered up by the living and the dead, literally repel the grace showered upon them: it is turned back as if it had encountered some invisible obstacle in its path. Here again the painter is but illustrating the orthodox doctrine that grace cannot reach the soul that deliberately refuses it. It is outside the charmed circle, and the saints cannot share with it their merit though they would. Those persons whom the Precious Blood cannot reach are attracted according to their several dispositions by vice, heresy, and the vanities of the world: all sold in an establishment which leads straight to hell. It is curious, by the way, to observe that in sixteenth century Flanders Mahomet ranked with Luther and local heretics as a ‘dangerous writer’ likely to entice souls to destruction. In 1596 this part of the subject was doubtless full of living interest, and it is likely enough that some of the fine heads in the group of princes and scholars are portraits of contemporary heretics or sinners. I am anxious to discover whether any other versions of this group, modified to suit local peculiarities, are known.

Horenbault's picture, then, is an elaborate and poetic presentation of the theological doctrine of the soul's participation in grace in this world and the next; and, thanks to its completeness, provides us with a key by which to read the meaning of other pictures dealing with the Fountain of Life. I hope later on to work out in greater detail the relation between these various types of theological compositions, and trace those elements in them directly derived from the great Flemish cult of the Precious Blood.

## THE EDUCATIONAL ASPECT OF IRISH CHIPPENDALE

BY HERBERT CESCINSKY

**I**T is a curious, but undeniable fact, that in this first decade of the twentieth century, we are only on the verge of accurate knowledge regarding the furniture of the eighteenth. For the amount of research which has been expended on this subject of recent years, thanks are due in a large

measure to the taste in collecting antique furniture which, although not of recent growth, has only reached its present proportions during the last fifteen years. The ever-growing demand for exceptional specimens of eighteenth century cabinet-work has generated a desire to know as much as possible regarding the dates and originators of the pieces collected. The former sweeping generalizations are gradually being reduced into



## *The Educational Aspect of Irish Chippendale*

something like an orderly system of classification. It is no longer customary to dub as Chippendale, early specimens of mahogany furniture of the reign of George the First. An inlay of lines or bandings does not necessarily indicate the work of Sheraton. In fact, experts now are exceedingly cautious in ascribing any pieces to the famous designer, for the available records point to the fact that if he worked as a cabinet maker at all in the metropolis, the number of pieces actually from his hand must be exceedingly small.

A considerable amount of mischief has been caused by the publication, during the last twenty years, of certain books on the subject of English furniture, in which statements have been made with seeming authority, but utterly without foundation of any kind, or even any research as to their accuracy. The rage for mere book-making is largely responsible for this. On a subject where the available knowledge is limited, it is far too easy to build up a reputation as an expert on the mere fact of having written a book, quite irrespective of whether such book be an addition to the knowledge on the subject or no. The slovenly practice of appraising a book on furniture by the illustrations which it contains and of ignoring the letter-press entirely, has at length produced works which are simply illustrated catalogues. The pieces are either described in bald general terms, meaning little or nothing, or the descriptions are quite inaccurate both in statement and omission, or else the pieces are not referred to at all. In a recent book of this character the author frankly says in his preface that so many tedious treatises have already been published on the subject that in his book the illustrations are left to speak for themselves. This implied reference to the works of other writers for information not imparted, and probably not possessed by the 'author,' is, to say no more, decidedly naïve.

In the matter of general or inaccurate statement, some dealers in antique furniture are, perhaps, the worst offenders of all, not so much by what they originate, but by what they perpetuate in the way of misleading titles. Although it would, at first, be imagined that the effect of handling actual pieces of various periods would be educational in the highest degree, it is well known that loose description and inaccurate dating are still too frequently to be met with. This is mischievous in a three-fold degree. To start in business, the dealer ought to have knowledge, otherwise his guarantees are worthless; secondly, in the handling of many more specimens than even the most wealthy collector, he has all the opportunity of learning, even if he be inexperienced in the original instance; and thirdly, since he is at least credited with the possession of information concerning his own trade, his loose statements are believed by collectors, and are quoted by writers.

I am concerned, at present, with one of the many popular terms used in describing certain specimens of eighteenth century furniture—that of 'Irish Chippendale.' I am inclined to believe that Miss Constance Simon, in her very admirable book, 'English Furniture Designers of the Eighteenth Century,' is responsible for the genesis of this term. The name is always used to describe tables of a peculiar type, two specimens of which are illustrated in figs. 1 and 2 for the benefit of those who may not be acquainted with the precise use of the term. When we consider the fully developed specimens, tables of this kind certainly appear to occupy a place apart, as far as the general design of English furniture is concerned. To those, however, who study the evolution of types, it is fairly obvious that this 'Irish Chippendale' furniture exhibits merely one of many instances of the tendency to the exaggeration of some of the design features of a preceding style, in this case that of the Queen Anne period. This tendency is shown, in embryonic form, in the two tables illustrated in figs. 2 and 4.

Let us now examine the available evidence for this Hibernian nationality. It must be conceded that figs. 3 and 4 are not unusual enough in design to warrant the hypothesis of foreign origin on this ground alone, and granted that these two tables may be of English make—as they undoubtedly are—from them to figs. 1 and 2 is simply a question of degree of evolution. The most plausible evidence is in the fact that the extreme specimens are usually found in Ireland, and some writers have even gone so far as to assert that a school of cabinet makers existed in the vicinity of Dublin who followed the London fashions of Thomas Chippendale. The absurdity of this statement is obvious; the tables illustrated here have some general resemblance to those of the years from 1702 to 1715, but of the influence of Chippendale as expounded in the 'Director' there is absolutely no trace. Again, the date of these tables must be somewhere between 1747 and 1755. The reasons for the former date will be given later on; those for the latter will be fairly obvious to the student of English furniture fashions. The first edition of Chippendale's 'Director' was published in 1754; is it possible, therefore, that he could have created a vogue at this period for Irish cabinet makers to follow? When we consider the slowness of transport and locomotion at this period, the answer must be emphatically in the negative. Again, if the influence of the famous cabinet maker could be felt at this early date in Ireland, why not in Scotland, where there was no Irish Channel to negotiate? We find, however, no trace of a Scottish Chippendale style. We can, therefore, safely strike out the term 'Chippendale,' and devote our attention entirely to the nationality of these tables. To begin with, they





THE SIDES OF AN OCTAGONAL BRONZE LANTERN  
FROM THE TEMPLE OF TODAIJI, AT NARA









PORTRAIT OF PRINCE SHOTOKU  
TAISHI, SCHOOL OF KANAOKA





Figure 1. A scene from the Japanese ink wash painting 'The Snake and the Woman' (19th century).









PICTURE FROM THE TEMPLE  
OF JONINJI, IN TOTTORI KEN



## *The Educational Aspect of Irish Chippendale*

are more generally found in the north than in the south of Ireland, and yet are always made from mahogany. This is in itself significant. Had oak, elm, beech, or any home-grown wood been used, the nationality of these tables might have remained unquestioned. Another remarkable fact is this: if this heavy underframing was peculiar to the designers of Ireland, why is not the fashion employed for chairs, cabinets and other pieces? Mr. Sidney Letts' well-known coin-cabinet may appear, at first glance, to be an instance of this application, but a careful examination of the design of this piece will show that the features which distinguish these 'Irish Chippendale' tables from the generality of English furniture of this date are absent in the coin-cabinet. There is a superficial resemblance, but nothing more.

One of the most noticeable points in the two tables shown in figs. 1 and 2 is the excessive 'woodiness' of their construction. In an age of marble slabs the tops of these tables are of thick mahogany. In fig. 2, for instance, the design involves the cutting up of the equivalent of at least ninety square feet of mahogany, one inch in thickness. Now, mahogany was a very valuable wood at this period, by reason of the heavy duties imposed on its importation. It is true that Sir Robert Walpole used it lavishly in the building of Houghton Hall, but he was both powerful and unscrupulous enough to procure a temporary suspension of the duty during the building of his Norfolk palace.

It is by reason of the relatively large amount of wood used in the construction of these tables that they are so instructive in indicating a narrowed period for their production. In 1747 the duties on the importation of mahogany were remodelled and greatly reduced. Before that date the tax was at the rate of £8 per ton. It would be out of place here to weary the reader with the figures of my investigations into the purchasing power of money at this period, and into the average weight of the mahogany of this date as imported—that is, in the green state. Briefly the results are, taking an average weight of four pounds to the square foot in the inch thickness of unseasoned mahogany, and accepting the figures of Thorold Rogers as to the purchasing power of money at this period, this duty is equivalent to between 10d. and 10½d. per square foot at our present-day money value. This enormous duty was payable at the port of entry, and there was no 'drawback' on re-exportation.

The evidences of the high value of mahogany before 1747 are apparent in many ways, to the eye of the cabinet maker, in the mahogany furniture from 1725 to 1747. English-grown oak, which was exceedingly cheap in comparison, is used wherever possible. The majority of these 'Irish Chippendale' tables are, however, of mahogany throughout. It is obvious that there must be some explanation of this lavish use of a valuable wood, and this is furnished by the terms of 21 George II, where the duty was reduced to £2 5s. 9d. per ton on mahogany imported in British vessels, and £2 7s. 9d. when imported 'by strangers'—i.e., in foreign vessels. A British ship was defined as one 'where the master and at least three-fourths of the crew were of English nationality.' These duties were subject to a 'drawback' or rebate of £2 2s. per ton if the mahogany were exported *in the plank or made up into furniture*, within a period of three years after importation, *and shipment to Ireland was regarded as an act of exportation*. One-tenth of the rate of import duty was allowed for prompt payment. A simple arithmetical calculation, therefore, will show that with the rebate and discount, the whole of the duty could be avoided if the furniture were sent out of England within three years after the importation of the timber in the plank or the log.

Two facts are, therefore, distinctly indicated by the above. (1) Mahogany furniture of this heavy type is almost certainly later in date than 1747, and (2) its presence in Ireland is explained by this system of 'drawback,' which is, in effect, a bounty on English furniture made from mahogany. We arrive at the curious position where the presence of these tables in Ireland is almost a proof that they are not Irish, and in the same way, if they were found at this date in England, this would equally be evidence that they were not English.

When we consider the intrinsic cost of these so-called 'Irish Chippendale' tables, and also the state of Ireland at this date, and the fact that the only wealthy members of its population were the English aristocracy resident there as landowners or for political purposes, the evidence for the English origin of these tables becomes almost overwhelming. Their general style and workmanship certainly indicate provincial origin, which may account for the lack of accordance with the leading fashions prevailing in the metropolis at this period.

## SOME SPECIMENS FROM THE JAPANESE NATIONAL MONUMENTS

THROUGH the courtesy of Count Mutsu we are able to reproduce a few examples of works of art which the Committee of national art treasures

of Japan has generously contributed to the Japan-British Exhibition at Shepherd's Bush. Exigencies of space forbid my giving any but the briefest

## Some Specimens from the Japanese National Monuments

description of these masterpieces, but the accompanying illustrations obviate the need for this. Plate I represents two of the eight sides of an ancient bronze lantern from the temple of Todaiji at Nara, the largest temple in Japan. The name of the designer is unknown, but they are capital works of the Tempyo period (eighth century). The lantern stands before the hall in which is the great statue of Buddha. The figures represent heavenly musicians attendant on the Buddha. Nara was the capital of Japan in the eighth century and the centre of the great Buddhist art of the period. In the frescoes of the temple of Horiuji of this period the influence of the Ajantà frescoes is strongly marked, and, indeed, India rather than China gave at this time its inspiration to Japanese art. In these bronze reliefs the influence of Indian types of face and gesture is unmistakable, though modified, especially in the decorative background, by Japanese taste and discretion.

The two following examples belong to the next well-marked epoch in Japanese art, the Heian period (800-1100 A.D.), in which Kyoto replaced Nara as the capital city. It is in this period that the first great artistic individuality of Japan emerges, that of Kosé no Kanaoka. To him was for long attributed the portrait of Prince Shotoku Taishi (Plate II), and although recent criticism ascribes it to an artist of his school working some hundred years later than Kanaoka, it remains one of the most important revelations of Kanaoka's sublime style. Prince Shotoku, who is here represented at the age of sixteen, holding a censer, was one of the greatest figures in Japanese history. For many years he governed as regent for the Empress Suiko. He was at once ruler, warrior,

priest, man of letters and patron of the arts. The picture comes from the temple of Ninnaji at Kyoto. From another temple in Kyoto, that of Chionin, comes the large Buddhist picture, of which a portion is given in Plate III. The subject of the whole picture is the Nehan or passing into Buddhahood of Shyaka (Sakia Muni), the founder of the Buddhist religion. The group here shown is that of the mourning mother of Shyaka and her attendant angels descending from heaven.

The subject is one so nearly akin to one of the favourite themes of Christian art, that its beauty seems almost familiar to Western eyes. What cannot fail to strike one, however, is the extraordinary power of this unknown Buddhist artist in harmonizing the expression of passionate and vivid human feeling with a rarefied and spiritual beauty. One thinks of Fra Angelico, but this is at once more agitated, more *mouvementé*, and not less ætherial.

In Plate IV we have a later example of the great Buddhist school of painting which took its rise in the Heian period. It belongs to the thirteenth century, and shows a greater elaboration of technique, a greater complexity of design. The picture comes from the temple of Joninji in Tottori Ken. The subject represented is Fugen Bosatsu (in Sanscrit Samantabhadra), one of the thirteen Buddhas, seated on the lotus throne, borne by an elephant and surrounded by attendants. Much of the gold decoration in this picture is 'Kiri Kane'—i.e., gold leaf cut to the required design with a knife and applied to the silk, without the use of a brush. This work is of extreme difficulty and has become an almost extinct art.

R. E. F.

## NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XV

BY LIONEL CUST, M.V.O., F.S.A.

ST. JEROME, BY JAN SANDERS VAN HEMESSEN

**I**N one of the less frequented state rooms in Hampton Court Palace, that containing various paintings by artists of the Netherlandish school, there is a large square picture of *St. Jerome*, which is of some special interest, though unattractive from the mere aesthetic point of view. *St. Jerome* is seated almost nude, with his favourite lion crouching at his feet in a rocky landscape, and is writing in a book. Here we have the more conventional attitude of the saint, who is represented as a bald-headed, extremely ugly old man, with a short, ragged beard. On examining the picture the student will be struck by the admirable modelling of the nude torso, and other details,

which reveal the hand of a practised painter, combining the tendency to caricature, which was so prevalent in the early history of *genre* painting, with something of the grand style derived from a study of the great Italian masters and the antique. This painting came from Charles I's collection, and seems to be identical with one formerly in the Duke of Mantua's collection in 1627, with the '*St. Jerome*, done by Quentin, sold to Mr. King, 28th May, 1650, for £60,' and that entered in the catalogue of James II's collection as 'No. 822, *St. Jerome sitting with a lion by him*;' by Quentin Metsys.' The name of Quentin Metsys seems to have been attached in early days to many paintings of this exaggerated and grotesque school, such as *The Misers*, or *Usurers*, of which so many versions are known, and which are now given with some certainty to Marinus van Reymerswael and other painters of the same school.





1. ST. JEROME WRITING, BY BARTOLOMEO MONTAGNA, IN THE METROPOLITAN MUSEUM, NEW YORK



2. ST. JEROME, BY JAN SANDERS VAN HEMESSEN, IN THE COLLECTION OF H.M. THE KING





## Notes on Pictures in the Royal Collections

The ascription to Metsys in the case of the *St. Jerome* is the more surprising in that the painting is signed in full, in large letters: IOANNES DE HEMESSEN PINGEBAT 1545. Paintings by Jan van Hemessen are fairly numerous, and for the most part marked by a strong characteristic personality, *St. Jerome* being a favourite subject with the painter. Lately this painter has found a special student in Herr Felix Graefe (a pupil of Prof. Henry Thode at Heidelberg), who selected Hemessen as the subject of a dissertation for a doctor's degree, and has worked up the dissertation into a valuable monograph.

Carel van Mander only mentions Jan van Hemessen as a painter who sketched the antique and lived at Haarlem. The researches, however, of M. Van den Branden, published in his 'History of the Antwerp School of Painting,' revealed that the painter was born about 1500 at Hemissem, or Hemessen, a village on the Scheldt near Antwerp, and that his family name was Jan Sanders. In 1519 he was pupil of Hendrik von Cleef at Antwerp, and in 1524 he was 'meester' of the Guild of St. Luke there. In 1526 he married Barbara de Fevre, by whom he had two daughters, Christina and Catharina. He continued to live and acquire property in Antwerp, becoming Dean of the Painters' Guild in 1548, until 1551, when he migrated to Haarlem, having evidently become involved in some financial trouble. At Haarlem he enjoyed great repute and was known as the Dutch Raphael, and he died there some time about 1563.

Dr. Graefe's monograph is mainly devoted to proving that Jan Sanders van Hemessen is identical with the painter of the *Feeding of the Five Thousand* in the Brunswick Gallery bearing a monogram usually read as I. v. H. S., but which Dr. Graefe would render as I. S. v. H. This picture, to which Dr. Bode was the first to draw notice some twenty-five years ago in his 'Studies of Dutch Paintings,' is obviously one of a group of paintings representing the *Feeding of the Five Thousand*, the *March to Calvary* and other subjects, giving occasion for a canvas crowded with innumerable figures. One

of these is in the author's own possession. He then seeks to show that the painter of these pictures is identical with that of the paintings containing larger figures, of which the *St. Jerome* at Hampton Court is a good example. The difficulty of following Dr. Graefe here is that these earlier paintings of landscapes, crowded with small figures, are more strongly reminiscent of the Dutch School of Lucas van Leyden, and Scorel, and much nearer related to the works of Pieter Aertsen than the later paintings, especially those containing single figures like the *St. Jerome*, which are conceived in quite a different manner, and derive clearly from the school of Quentin Massys, and group themselves decisively with the works of Jan Massys and Marinus van Reymerswael. These later and larger figures have something majestic about their rugged and grotesque treatment, which is quite different from the more finished and life-like *genre* painting of Aertsen and other contemporary painters of the Antwerp and Dutch schools.

Unpleasing as the accepted works of Jan Sanders van Hemessen undoubtedly are, they are by no means unworthy of remark and study. For this purpose Dr. Graefe's monograph, with its excellent plates, will be a useful guide, even if the student be unable to bridge the slight gulf between the master of the Brunswick monogram and Jan van Hemessen himself.

It should be noted that one of Jan van Hemessen's daughters, Catharina, was herself a painter of remarkable skill. In 1554 she married Christian de Moryn (or Morien), a well-known organist and musician at Antwerp. The talents of both husband and wife led to their being employed at the Spanish court in Madrid. So important was the work of Catharina van Hemessen as a portrait painter that no student of iconography of this period can afford to overlook it. It is hoped that some student like Dr. Graefe may devote a monograph to this much more attractive and sympathetic artist, about whom so little is known, although one of her paintings has been deemed worthy of a place in our National Gallery.

### ✿ LETTERS TO THE EDITORS ✿

#### GOOD-BYE TO MONVAERNI ?

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—It may be good-bye! But I venture to think that there are certain objections to Mr. Mitchell's argument which cannot easily be answered.

Before saying anything of them, however, it is a pleasure to be able to remove one suggested by Mr. Mitchell himself, the use of *episcopus* (if the letters in question are really a contraction for this word) to describe an archbishop. He has overlooked the fact that there were two sees of Nazareth; one archiepiscopal, established in S.

Italy (which, by the way, was very far removed from being merely titular), the other episcopal, suffragan of Caesarea *in partibus infidelum*. It was to the latter that Montbas was appointed (see Eubel *Hierarchia Catholica Medii Aevi* ii, 222).

As to Mr. Mitchell's suggested explanation of MONVAERNI—it must be presumed that the artist wished to convey some idea by this group of letters; and if that idea was 'Monva, bishop of Nazareth,' one wonders why he should have concocted an impossible conundrum when Ioan. Ep. Naz. would have been readily understood by everyone and would have taken no more space.

## Letters to the Editors

Palaeographers must decide whether E3 and NI are legitimate contractions for Episcopus and Nazarethi; but, according to Cappelli after E the most usual signification of 3 is M (*Dizionario di Abbreviature* p. xxx), and it is not easy of belief that NI would suggest Nazarethi to anyone not seeking this interpretation. Of course the adjectival form of the word would be looked for—Nazarethensis or Nazarethen. But allowing that E3 may mean Episcopus, and that the artist preferred the noun to the adjective, and, contrary to usage, declined the noun, there is still a point which requires explanation; and that is the use of the surname alone, for Ioannes Episcopus Nazarethi, or Ioannes Monva Episcopus Nazarethi, would certainly be expected. Monva Episcopus Nazarethi is a monstrosity, and would be set down as an impossibility by anyone who did not realize that the last thing which seems to trouble an artist is any desire for exactitude.

But quite apart from all this, unless Molinier was badly at fault (and I do not suggest that there is any reason why he should not have been) if these MONVAE3NI enamels refer to Montbas, the artist must have had the gift of prophecy; for that prelate was appointed to the see of Nazareth in 1484, and according to Molinier the enamels 'paraissent appartenir à la première moitié du xve siècle' (*Dictionnaire des Emaillieurs*, p. 60).

EGERTON BECK.

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I am very much obliged to Mr. Egerton Beck for clearing up the difficulty about the Bishopric of Nazareth, and thus removing one of the objections to my theory. I confess, I was relying in that matter on the authorities cited in my article—among them the learned editors of the 'Gallia Christiana,' who appear to have been unaware of the subordinate see of Nazareth in *partibus*.

I cannot, however, accept Mr. Beck's view that the main question discussed in that article is one to be decided by the rules of paleography. If Mr. Beck has examined many inscribed Limoges enamels, he will have been struck by the fact that the artists were generally illiterate. That the inscription under notice is admittedly barbarous—a 'monstrosity,' as Mr. Beck justly says—is in the nature of the case what we should expect. The question is not at all how a scholar would have rendered the contraction of certain words, but what is the nearest guess we can make of the intention of a more or less illiterate artist in a barbarous combination of letters. The irregularities of the Limoges enamellers' inscriptions include bad spelling, bad contraction, use of different kinds of letters together, and substitution of one letter for another, and not infrequently they arrive at complete unintelligibility.

Such is their inaccuracy that, if Mr. Beck had suggested that the plaque under consideration does indeed include the bishop's Christian name as well as his surname, and that when the artist wrote JENRAGE he did not intend a rather feeble joke at the expense of the unfortunate Emperor, but thought he was supplying the rest of the bishop's name, JE[a]N BA[rton] DE, I for one should not have thought the suggestion ridiculous; for such freaks as the substitution of an R for a B, or a curly G for a curly D, are just what these inscriptions show. (What looks like a final S is probably an ornamental filling-in.) My whole theory rests on the supposition that the artist was illiterate enough to write a well-known name not as it was properly spelt, but as it may be supposed to have been spoken by the common people. And there seems no reason why, after his retirement from the see of Limoges, our bishop should not have been spoken of as Bishop Montbas or Monva.

As to the date of these enamels, Mr. Beck, in imputing an anachronism to me, has surely forgotten that one of the examples assigned to the supposed artist by those who believed in him actually bears the portrait of Bishop Jean Barton de Montbas. And this he should not have overlooked, for he had only to read my article to be reminded of it. If Mr. Beck has studied the literature of the subject he will know that the question of date is not to be settled by a casual reference to M. Molinier's little 'Dictionnaire.' Since the early guesses of the Abbé Texier, M. Didier Petit, and M. Ardant, many first-rate authorities have written their views on the subject. M. de Laborde and M. Labarte gave solid reasons for considering the second half of the fifteenth century as the period of production of these primitive enamels, and they have been followed by such judges as M. Darcel and M. Bourdery, and so recently as the present year by M. Migeon (in 'Les Arts'), by M. Demartial (whose useful contribution to the subject I regret did not appear in time for me to refer to it in my article), and above all by M. Marquet de Vasselot (in the 'Gazette des Beaux-Arts'), whose study of the subject entitles him to speak with authority.

I should be glad to be allowed to add, for the benefit of those who are studying these enamels, that the photographs accompanying my article entirely fail to convey the total difference of colour and style between the plaque shown at the top and the other two. The former is quite pale in tone, with watery colours washed over the coat of white superposed on the black underlayer—the landscape brownish yellow and green under a grey-blue sky, the dresses for the most part purple and blue, but of a dull and feeble quality. The other two plaques (which, unlike the first, are reduced in the plate) exhibit a prevailing dark and rich key of colour,



much more nearly approaching the work of Nardon Pénicaud. The dresses are here of rich blue, vivid green, and dull purple-crimson, the central part of the background is black with gilt decoration, the

architecture brownish-crimson enriched with gold, with pinkish walls and blue vaults.

Yours faithfully,

16th April, 1910.

H. P. MITCHELL.

ART BOOKS OF THE MONTH

PAINTERS AND PAINTING

HUBERT ET. JEAN VAN EYCK. Par E. Durand-Gréville. Brussels: G. van Oest et Cie. 20fr.

M. DURAND-GRÉVILLE is such a painstaking historian of art, and one who spares neither time nor trouble in the perfection of his task, that we have to offer him our sympathy with the circumstances in which this handsome volume, the result of many years' patient study of the great painters, Hubert and Jan Van Eyck, has at length appeared. It is evident, from what M. Durand-Gréville tells us, that the greater part of this work had been completed before the publication of Mr. Weale's recent important, and it may be said authoritative, work upon the same subject. M. Durand-Gréville is courteous enough to acknowledge the superiority of Mr. Weale's knowledge and authority on the subject of the Van Eycks, and not ashamed to admit the errors, into which he could have been tempted himself, but for Mr. Weale's helping hand. In fact when we find M. Durand-Gréville ready to accept such will-o'-the-wisp suggestions as to the identity of Jan Van Eyck with Janne Tegghe of Maas Eyck in one case and Johannes de Ycke, painter at Cambray, in another, we are thankful to Mr. Weale for rescuing M. Durand-Gréville from such blunders, although it is to the appendix, and not to the text, of M. Durand-Gréville's book that one must turn for this accurate information. Such an admission is enough to throw doubt on all M. Durand-Gréville's theories, couched as they are in pleasant literary style, which is very different from Mr. Weale's rather brusque statement of facts.

In view of the above circumstances we should prefer not to criticise M. Durand-Gréville's book in detail. It contains a mass of material about the brothers, Hubert and Jan Van Eyck, it is very good reading, well printed, admirably and copiously illustrated. We cannot however recommend the book as a safe authority for students on a subject, which must ever remain of surpassing interest. We give one instance to explain. M. Durand-Gréville accepts without hesitation the tradition that the *Adoration of the Lamb* was a commission to Hubert Van Eyck from Jodocus Vyd or Vydt, whose portrait, with that of his wife, appears on the outside of the shutters, and attributes the two portraits to the hand of Hubert. Mr. Weale on the other hand states the blunt fact that Jodocus Vyd was not burgomaster of Ghent till 1433-4, and that it was not until 1435 that he founded the chantry in the chapel built by himself and his

wife in the church of St. John, where the *Adoration of the Lamb* was placed. Seeing that this was nine years after the death of Hubert, Mr. Weale suggests that the altar-piece, begun by Hubert before 1425, perhaps as a commission for Duke William IV of Bavaria, was left unfinished at Hubert's death, and completed eight or ten years later by Jan Van Eyck at the expense of Jodocus Vyd. M. Durand-Gréville also cannot abandon the tradition that the portraits of Hubert and John Van Eyck occur among 'the Upright Judges' in the painting, a tradition, which Mr. Weale blows roughly to the winds.

L. C.

THE PRACTICE OF OIL PAINTING AND OF DRAWING AS ASSOCIATED WITH IT. By Solomon J. Solomon, R.A. With eighty illustrations. London: Seeley. 6s. net.

TWENTY years ago it was almost universally held that the one possible avenue of approach to the mystery of the painter's profession was through a rigid, prolonged, and dreary routine of mechanical training. More recently there has been a reaction. The results of the old system have not pleased even those who survived it, and the training of the student's intelligence is beginning to rank in some quarters with the training of his eye and his hand. To the former teaching Mr. John Collier's well-known handbook is the accepted English introduction; to the latter, Mr. Clausen's two volumes of lectures.

Mr. Solomon's well illustrated volume must undoubtedly be classed with Mr. Collier's work rather than with Mr. Clausen's, but it displays a commendable advance upon its prototype. The first portion is devoted to teaching the elements of drawing and painting from the cast and from the model, Mr. Solomon's advice in the matter of blocking out a drawing being especially sound and practical. The inclusion of that hot, disagreeable and unnecessary pigment, Burnt Umber, in the limited palette which the author very sensibly recommends is the one detail open to question in this part of the book. But the title should have indicated that the instruction is practically limited to study of the figure and of *natures mortes*. Except for a few brief notes on Turner, and Constable and Gainsborough in a later section, landscape work is hardly ever mentioned. Yet landscape plays so large a part in the painting of the present time, even with figure subjects, that its neglect by Mr. Solomon calls for a revision, either of his letterpress, or, what is easier, of his

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title. Again, the various troubles and problems which beset the treatment of the figure in any but the simplest of settings are avoided—a really serious omission.

Few art masters, however, have Mr. Solomon's authority of judgment. He is no slave to contemporary fashion; and the second part of his book is devoted to explaining the methods of the great masters, and is illustrated by well-known pictures, chiefly selected from the National Gallery. In the case of Gainsborough, indeed, he seems to tread on quite uncertain ground; he is not infrequently open to question elsewhere in matters of detail, while his dislike of Impressionism is evidently based on no very complete knowledge, since he couples Claude Monet with Sorolla. But, on the whole, he proves a discerning and impartial critic, as his appreciation of Rubens, his just reserve towards Hals and Romney, his verdicts upon Van Dyck and Velasquez, on Terborch and Titian, on Bronzino and Rembrandt, will sufficiently prove. The very practical comparison of Titian's *Bacchus and Ariadne* with the Bacchanals of Poussin and Stothard in particular deserves to be mentioned.

In a new edition the book would be much strengthened if the section on Drawing were reinforced by the introduction of, say, half-a-dozen representative drawings by great masters, with brief notes like those in the section on Painting. Mr. Solomon's sketches admirably serve the immediate purpose of illustrating his text, but a few studies by great masters might teach students to distinguish between the drawing which is fine and that which is merely adequate—a distinction of vital importance to their future prospects. It is, perhaps, here that Mr. Solomon is least successful. Though he is often suggestive, he is rarely stimulating. He never quite makes his reader feel that Art is something more than the methodical representation of a well-posed model. Hence his message may possibly meet with less attention than its essential soundness and fairness deserve, for it contains very little that is calculated to lead the student astray, and by its catholicity may help him to avoid the common error of adopting some single, narrow method, alien to his needs, his subjects, and his temperament. C. J. H.

CATALOGUE RAISONNÉ DE LA COLLECTION MARTIN LE ROY. Fascicule V. Peintures: par MM. Paul Leprieur et André Pératé. Miniatures et Dessins: par M. André Lemoisne. Paris. 1909.

THE collection made by M. Martin le Roy is distinguished among modern collections by a singular refinement and perfection of taste. M. le Roy has not crushed his rivals by the sensational splendour of his purchases; he has bought carefully, quietly, and discreetly, and above all from

a real devotion and attachment to those works of art which reveal in some intimate and often unexpected way the imaginative and creative spirit. The collection of pictures, though it contains few great masterpieces such as the great collectors covet, has to a high degree this intimate charm, and the catalogue does full justice to its peculiar merits. M. Pératé has treated the Italian paintings with mastery and erudition, and his attributions are cautious and well reasoned. On one point I would venture to differ from him. The extremely beautiful and original Siennese picture of the *Virgin and Child* surrounded by a flock of bird-like angels, whose fluttering wings fill the cloud-flecked sky, is attributed by him to Giovanni di Paolo. Even though it may be a little clumsy in some of its forms for Sassetta himself, it seems to me much nearer to that rare master both in sentiment and in the actual forms of the heads than to Giovanni. In especial the small eyes are quite distinct from Giovanni di Paolo's large eyes and well-marked eye orbits, such as may be seen in the succeeding plate of the *Martyrdom of St. John the Evangelist*.

In the interesting series of *deschi da parto* one, *The Garden Scene at a Florentine villa* is among the most perfect masterpieces of this peculiar genre painting; another, *The Judgment of Paris*, is quite rightly compared with a plate in the Carraud collection. Here is one of the few cassone painters who have a distinct and recognisable personality, and to the same hand may be attributed unhesitatingly a similar piece in the collection of Sir Frederick Cook at Richmond to which M. Pératé does not refer. He was, I think, a purely Florentine painter of the same group as Pesellino.

Other Italian pictures of interest are—the replica of a part of the Downton Castle Mantegna by a scholar of Andreas (M. Pératé's suggestion of Francesco Mantegna as the possible author seems to me almost certainly correct) the Vittore Crivelli, and the curious Basaiti head and bust of a man, in which the many diverse influences which swayed that secondary master from time to time all seem to be struggling for supremacy. The motive uppermost in the artist's mind was perhaps a desire to graft upon his more primitive manner something of a Giorgionesque intensity of mood. Among the Spanish primitives the altarpiece of St. Lucy is of the greatest interest. It is one of the masterpieces of Catalan painting, and M. Leprieur gives it quite rightly, I think, to the master of the *Martyrdom of St. George* in the Louvre. I may perhaps be allowed to call attention to the fact that this attribution was first published in an article on the Exhibition of the French Primitives in THE BURLINGTON MAGAZINE, July, 1904. Of the Flemish school the little *Holy Family* by Gerard David and the *Virgin and Two Saints* by



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Ambrosius Benson are interesting examples. *The Lamentation over the Body of Christ* is an example of that strangely and exaggeratedly dramatic artist whose masterpiece is the *Pieta* at Liverpool. M. Leprieux discusses the whole problem of this interesting and curious unknown master with great insight and perspicacity.

Of the miniatures the most remarkable is the noble Apocalypse of the end of the twelfth-century. This belongs to the earliest group of Apocalypse designs which come from the Spanish border, and have a certain savage force and splendour that distinguish them from the milder vision of the great English Apocalypses. Here certainly the splendid design of the twelfth-century masters is seen at its highest, and may well make us feel that even the suavity and perfection of the miniaturist of the succeeding century betokened the beginning of a decline.

I cannot praise this admirable catalogue more highly than by saying that it is worthy of the collection which it illustrates. R. E. F.

### SCULPTURE

SIX GREEK SCULPTORS. By Ernest A. Gardner. London: Duckworth. 1910. Pp. xvi and 260. With 81 plates. 7s. 6d. net.

PROFESSOR GARDNER can have had no difficulty in choosing the six masters who should represent the development of Greek sculpture. No one can dispute the claim of Myron, Pheidias, Polycleitus, Praxiteles, Scopas and Lysippus, and that not merely because our knowledge of others is very scanty. How much less happy the lot of the man who should set out to write, let us say, a sketch of Italian sculpture in six biographies. After the two outstanding names of Donatello and Michelangelo, what a scramble there would be! The difference is instructive, for it expresses the contrast between the orderly progression, due to a racial consciousness of a definite goal, aiming at and attaining perfection within certain willingly accepted limits, on the part of the Greeks, and that unregulated course of inspired and passionate experiment which was run by the Italians. The changes by which the great masters developed and refined the Greek conception of form were extraordinarily subtle—a shifting of the position of the legs, a sinuous turn given to the torso, emphasis given to certain details of the bony structure of the head, a minute correction of certain proportions, and the like. But any one of these was enough to characterize a great master, because it was the outward expression of a great idea. The simplicity of these changes is, in very truth, Greek to the artist who has no ideal save novelty. Of this subtle development Professor Gardner gives an admirable account, at once summarizing the best and least speculative of what others have written, and imparting the

results of his own sympathetic and critical observation. His book may be strongly recommended to those who find the antique lacking in individuality or passion, as well as to those who are not shocked by the slovenly technique of much Renaissance and modern sculpture, and indeed to everybody who is interested in the subject at all. We have little space for detailed comment. The Boston head of Zeus (Pl. xxvii) seems hardly worthy of the place which (somewhat doubtfully, it is true) is assigned to it; it is shallow, and has some of the well-groomed smallness that is seen in many heads of Zeus on fourth-century coins. The Zeus of Pheidias must have been a god as well as a gentleman; one feels that in the fourth century the latter element predominated. The *Lemnian Athena* of Furtwängler still lingers uneasily in the chapter on Pheidias; it may be prophesied that this is almost her last appearance in this rôle. The author's development of the remark that the effect of certain Polycleitan work is due to an unconscious appreciation of a subtle system of proportion is an excellent piece of aesthetic analysis. Praxiteles is ably defended against the recent tendency to find him dull or even priggish, a tendency parallel to the fashion of depreciating Sophocles in favour of Euripides. The *Mourning Lady* from Trentham remains as a fourth century original; αὐτὸς ἐγὼ τὸδε γ' ἡμῖν βροτον, and we should like to see Professor Gardner really demolish the arguments in favour of a Roman date. In one of the best passages of the book, the British Museum head of Alexander is shown, in the light of recent discoveries, to fall into its place as the true Lysippean portrait—a place which those who had given the proper attention to Alexander's portrait on coins had never denied to it. The book ends with a very brief sketch of Hellenistic sculpture. The half-tone illustrations are nearly all quite excellent. G. F. HILL.

LA SCULPTURE ANVERSOISE aux XV<sup>e</sup> et XVI<sup>e</sup> siècles par Jean de Bosschère. (Collection des Grands Artistes des Pays-Bas.) Brussels: G. Van Oest et Cie., 1909. 3 fr. 50.

IN this interesting study of early sculpture at Antwerp the author reviews the progress of the plastic art in the Netherlands from the days of the Scythians to the period in question. The reader therefore has to wait patiently before arriving at any actual information about the works executed in sculpture and the sculptors themselves. In his preliminary remarks the author gives an interesting account of the trade-regulations governing the sculptor's art at Antwerp, showing in what different circumstances an artist worked from those of to-day: the artist is now allowed to be the interpreter of his own ideas and in many cases would resent the idea of being asked to work upon the

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ideas of others. Considerable space is given to the question of the great carved altarpieces, or retables, which were a speciality of Antwerp craftsmen, and are to be found in France, Holland, Sweden, Norway and Denmark. He points out the overwhelming importance of the Burgundian dynasty in the development of the Fine Arts, and shows the change which occurred, when that dynasty was merged in the imperial house of Austria. He also describes the Italianising influence introduced by Pieter Coeck and other artists early in the sixteenth century. The account of the sculptured works themselves and the artists who made them is somewhat meagre and disappointing, but the book contains a great deal which can be read with pleasure. L. C.

### MISCELLANEOUS

HISTORICAL ROMAN COINS. By G. F. Hill, M.A.  
With fifteen plates. London : Constable and Co. 10s. 6d. net.

No numismatist has striven more consistently or more successfully than Mr. Hill to maintain active communication between his own special subject and those other special subjects with which it is so intimately connected. In his 'Coins of Ancient Sicily' he marshalled in convenient form a mass of material not readily accessible elsewhere, and yet quite indispensable to the student of Greek sculpture. In this volume, as well as in his 'Historical Greek Coins,' to which it is a companion, the balance of interest inclines rather to the side of history, albeit even from Roman coins the artist is not sent empty away. The order of treatment is strictly chronological, and the method adopted is to select two or three characteristic pieces belonging to a particular period or associated with a particular series of events. These are described fully, with the aid of adequate illustrations, and each group is then made the text of a discussion in which is focussed all the light that can be drawn from historical or literary sources. Nothing is taken for granted. Every point of difficulty is threshed out thoroughly and frankly. In short, the reader is made to feel that he is himself sharing actively in the process of argument by which the positive conclusions are reached.

Many of these conclusions will be new to those who have not made it their business to follow closely the trend of recent research. The Roman series has never been investigated with such patience and such thoroughness as the Greek. Apart from the fact that it is naturally less attractive, the problems it presents are in some respects more complex, while the *points d'appui* are fewer and less obvious. Half a century ago Mommsen was anxious to obtain reliable information as to the currency of Rome. He could find it nowhere.

Yet he felt it to be urgently required, and accordingly, with characteristic determination, he resolved to supply it himself. The work in which the results of his studies are embodied remains a monument sufficiently imposing to have kept green the memory of any ordinary scholar. But it is based mainly on the literary authorities and on the records of finds. Thus, although the analysis of the evidence is masterly and the insight displayed is nothing short of astonishing, it lacks the sureness of touch which might have been expected to attach to it, if its author had been on the same familiar terms with coins as he was, say, with lapidary inscriptions. The economic fabric which supported his explanation of the phenomena of the early coinage has long been suspected of unsoundness. It seemed incredible that a state which was advancing steadily in material greatness should have suffered from periodical attacks of something perilously akin to bankruptcy. Still, in the absence of any more probable theory, that is the view which held the field until the other day. Now, thanks to the life-long labours of one of Mommsen's own countrymen, Dr. Haeberlin, of Frankfort, we have become possessed of a veritable clue, and can realise that much 'that has seemed unintelligible and chaotic is, when properly interpreted, a clear and orderly development, marching side by side with the progress of Rome as a power in Italy and in the ancient world.'

Mr. Hill has been the first to bring the new doctrine within reach of ordinary English readers. It would be out of place to attempt even the barest summary of it here. But it may not be inappropriate to note that Haeberlin's success is mainly due to the circumstance that he is not only a scholar, but a collector. His own series of *aes grave* is incomparably the finest in existence, so that he was able to apply the Horatian maxim literally to his material: *Nocturna versate manu, versate diurna*. And it is to another collector that we owe many of the remaining advances upon Mommsen, which it is Mr. Hill's good fortune to be able to record. The late Count de Salis passed innumerable specimens through his hands, and he appears to have acquired a *flair* for mints and dates that was almost superhuman. He wrote nothing. But he devoted an immense amount of time and labour to arranging the cabinets in the British Museum. The fruits of his unrivalled knowledge and experience are being incorporated in the forthcoming catalogue of the Roman Republican coins in the national collection. In the meantime Mr. Hill has been able to draw upon them freely. This he has done with great skill and discrimination evidently admiring warmly, and yet always prepared to exercise his right of independent judgment. His selection does not go beyond the reign of Augustus. It is to be hoped that he may some day, see his way to carry us further,



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and to give us a supplementary volume dealing with the Empire. Meanwhile we have to thank him for a competent and scholarly book. The publishers have provided good illustrations of 109 coins, while a glossary of technical terms and an index supply everything else that is wanted in the way of subsidiary aids.

### CATALOGUES

A COLLECTION of Antique Chinese Rugs. T. J. Larkin, New Bond Street. 5s.—The collection of Chinese rugs on view at Messrs. Larkin's is here concisely described and admirably illustrated both in half-tone and in colour. The colour reproductions in particular appear to be unusually successful, and many of the specimens illustrated are of exceptional beauty. At present our knowledge of the origin and date of these rugs is admittedly scanty. Few, if any, of those here reproduced appear, on the face of it, to date back further than the seventeenth century, while the majority appear to belong to the eighteenth. The art as we have it here is, in fact, closely parallel to that of the great development of porcelain under Kang-hsi and the succeeding emperors. Like that art, the design of these rugs is marked by its extraordinary balance and classical perfection of taste.

KATALOG der Oeffentlichen Kunstsammlung in Basel. Dritte auflage. Price Fr. 1. A third edition of the catalogue of the Art Museum at Basle has just been issued. It has every mark of careful revision, it having been brought up to date under the administration of Prof. Dr. Paul Ganz. It is well known that just as Velazquez cannot be studied away from Madrid, so must Hans Holbein the younger be studied at Basle. In recent years Arnold Böcklin has come to take almost as large a place in the Basle gallery as Holbein. Tourists would be well advised to break their journey more frequently at Basle in order to learn more about Holbein and Böcklin.

### NEW PRINTS

THE reproduction of the *Madonna della Tenda* (20s.) by Raphael, issued by the Medici Society, Ltd., is not entirely successful. While the more complex and subtle tonality of the flesh is on the whole successfully rendered, the general harmony is marred by a certain acidity in the local colours, especially the blue. The colour of Raphael's late pictures is indeed not above criticism and a slight exaggeration in the direction of sharpness and over emphasis is sufficient to imperil the coherence of the colour scheme.

## RECENT ART PUBLICATIONS\*

### ARCHITECTURE

STURGIS (R.). A history of architecture. Vol. II. Romanesque and oriental. (11 x 7) London (Batsford); New York (Baker and Taylor Co.), 25s. net.

VETTER (M.). Der Sockel. Seine Form und Entwicklung in der griechischen und hellenistisch-römischen Architektur und Dekoration. (12 x 8) Strassburg (Heitz), 5 m. 8 plates.

KOWALCZYK (G.). Denkmäler der Kunst in Dalmatien. Mit einer Einleitung von C. Gurliitt. Berlin (Verlag für Kunstwissenschaft), 125 m. 132 phototypes (folio format), from photos specially taken of the monuments at Spalato, Salona, Knin, Zara, Arbe, Sebenico, Traù, Curzola, Ragusa and Cattaro; in 2 portfolios.

MELANI (A.). L'architettura italiana antica e moderna. 5th, enlarged edition. (6 x 4) Milan (Hoepli), l. 12. 700 pp., illustrated.

EBHARDT (B.). Die Burgen Italiens. Baugeschichtliche Untersuchungen über die Entwicklung des mittelalterlichen Wehrbaues. Vol. I. (19 x 13) Berlin (Wasmuth), 50 m. Phototypes and plans.

LIMBURGER (W.). Gebäude von Florenz. Architekten, Strassen und Plätze in alphabetischen Verzeichnissen. (11 x 8) Leipzig (Brockhaus), 6 m 50. 2 plans.

ZUCCHINI (G.). La facciata del Palazzo del Podestà (Bologna) dal secolo XV al XIX. (10 x 7) Bologna (Beltrami), l. 2. Illustrated.

MARTIN DU GARD (R.). L'abbaye de Jumièges (Seine-Inférieure): étude archéologique des ruines. (12 x 8) Montdidier (Grou-Radenez), 15 fr. 300 pp., illustrations and plans.

DIMIER (L.). L'Hôtel des Invalides. (8 x 5) Paris (Laurens), 2 fr. 50. Illustrated.

VOGTS (H.). Das Mainzer Wohnhaus im 18 Jahrhundert. (12 x 8) Mainz (Wilckens), 5 m. Illustrated.

FETT (H.). Norges Kirker i Middelalderen. (12 x 9) Christiania (Cammarmeyer, for the Norsk Folkemuseum), 17s. Illustrated.

SARRE (F.). Denkmäler persischer Baukunst. Text Band. (22 x 15) Berlin (Wasmuth). Illustrated.

\* Sizes (height x width) in inches.

### PAINTING

WEISBACH (W.). Impressionismus : ein Problem der Malerei in der Antike und Neuzeit. (10 x 8) Berlin (Grote), 15 m. Illustrated.

ZOEGE VON MANTEUFFEL (K.). Die Gemälde und Zeichnungen des Antonio Pisano aus Verona. (8 x 5) Halle a. S. 1909. Inaugural dissertation for Ph.D. degree at University of Halle-Wittenberg. 180 pp.

GUIFFREY (J.). Les peintures de la collection Chauchard. (18 x 13) Paris (Hém), 250 fr. 80 photographures.

SARTOR (M.). Catalogue historique et descriptif du Musée de Reims : peintures, toiles peintes, pastels, gouaches, aquarelles et miniatures. (8 x 5) Paris (Petit), 3 fr. 'Les Musées de Province' series. Phototypes.

LUPATELLI (A.). La Pinacoteca Vannucci in Perugia descritta ed illustrata. (8 x 5) Perugia (Guerra). Illustrated.

### SCULPTURE

WULFF (O.). Königliche Museen zu Berlin. Altchristliche und mittelalterliche byzantinische und italienische Bildwerke : Altchristliche Bildwerke. (12 x 10) Berlin (Reimer). Forms Vol. III, pt. 1 of the second edition of 'Beschreibung der Bildwerke der christlichen Epoche.' 75 phototype plates, etc.

HOMOLLE (T.). Fouilles de Delphes. Tome IV : Monuments figurés, sculpture. Texte. 1<sup>er</sup> fascicule. (13 x 10) Paris (Fontemoing, for the French School at Athens), 20 fr. Photogravures and process illustrations.

BARRON (E.). Museo nacional de pintura y scultura : Catálogo de la Escultura. (8 x 5) Madrid (Lacoste), 5 pesetas. 92 phototypes.

SARTOR (M.). La cathédrale de Reims : études sur quelques statues du grand portail. (11 x 8) Rheims (Michaud), 2 fr. 20 pp., illustrated.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

CIXOVAS (A.). Apuntes para un diccionario de pintores malaguanos del siglo XIX. (6 x 4) Madrid (Izquierdo). 88 pp.

BERNARDI (V.). Il pittore Fra Vittore Ghislandi da Galgario. (8 x 5) Bergamo (Bolis), l. 5. 50 pp., illustrated.

## ART IN FRANCE

### THE 'NEW SALON'



HIS year, as always, there are many interesting, and a few really fine, things in the exhibition of the Société Nationale des Beaux Arts; one is pleased or disappointed, as the case may be, with the work of the artists from whom one expects something above the average. But the general impression is, somehow, dull. There are no surprises, and the exhibits of outsiders are, for the most part, of slight interest. This is not as it should be; there is an immense amount of talent among the younger French artists, as much as there has ever been, but the best of them do not, as a rule, any longer exhibit at the Société Nationale, once the natural resort of young talent and new movements. Now that it has attained its majority, the Société Nationale has fallen into a groove as much as its older rival; it is as much a close corporation defending vested interests, officialism and all that it was founded to attack. Every year there is less reason for its separate existence, for the 'New Salon' has no peculiar note or characteristic to distinguish it from the old. Whether any given salon is as a whole superior or inferior to its predecessor, it marks no general progress. For signs of life and movement we must look elsewhere.

One painter, however, who belongs to the younger schools, gives its chief interest to this exhibition. M. Maurice Denis' two pictures, *Le Christ aux Enfants* and *Orphée: Quel nouveau ciel pare ces lieux*, stand out among all the rest. The former is an exquisitely beautiful rendering of a subject which familiarity can never make trite or stale. It has the charm of a primitive, but there is here no archaic affectation; M. Denis has found the formula which best enables him to say what he wants to say. The *Orphée* makes a different but no less moving appeal; what an atmosphere of poetic Mystery fills the wood in which the inspired musician treads! These pictures dominate their surroundings; at the first glance that one gets of them before reaching the room in which they hang, their delicious colour seizes the eye. The *Plage à l'enfant coiffé de rouge* takes us to the realm of everyday life, but it is equally attractive in its different way: a piece of brilliant colour, of life and movement. Of the four works that M. Denis exhibits, *La communion de Jeanne d'Arc* is the least satisfactory; the canvas is rather crowded, and the picture tells one so much less than the others, because it tries to say so much more. It is too much an illustration; the others are interpretations. Nevertheless, it has many of M. Denis' great qualities.

Very different from the work of M. Maurice Denis is that of M. Lucien Simon, who has given

us of his best this year. I do not like *La Comédie*, a picture of youthful Pierrots on a stage; its colour is unpleasant, its lighting hardly defensible, and it is a trifle heavy. But M. Simon has never done anything so good as his two other large pictures *Le Bain* and *La Poursuite*. The former is a painting of some Breton girls bathing in a creek of the sea on a hot day; the latter a family group on a garden terrace—two girls rush towards the baby in its mother's arms. The taste of these pictures is faultless; their colour is delightfully fresh and harmonious and they are admirable in other respects. Two excellent portraits complete the exhibit of M. Simon, who shares with M. Maurice Denis the honours of the year. The State is to be congratulated on having acquired *Le Bain*; one cannot say the same of all its purchases.

The most important canvases in the Salon are the four great decorative panels that M. Gaston La Touche has painted for the Ministry of Justice. Their extreme cleverness scarcely atones for their want of taste. Crowded with meaningless detail, violently hot in colour, they resemble the work of a degenerate and exaggerated Fragonard. Far more pleasant, without possessing very great qualities, is M. Auburtin's decorative painting of young girls bathing in a blue sea. M. Aman-Jean's decoration for the Musée des Arts décoratifs shows his usual good taste; it is agreeable and harmonious in colour and pleasant in design, but it is not one of his best works. The Salon is weak this year in decorative paintings.

Paintings of the nude are also unusually few and unimportant. Mr. Charles Shannon's beautiful picture, *Le Bain*, outstrips its French competitors and worthily represents English art. Whatever one may think of M. Caro-Delvaile's style of painting, his mastery of the nude figure is indisputable and his *Femme endormie* is one of the best nudes in the Salon. His portraits are far less successful, especially that of a lady and her daughter, which is not worthy of the painter. M. Besnard has done much better than in *Le Matin*, the only picture that he shows, but it has many of his qualities and the effect of light on the nude recumbent figures is all his own.

There are many landscapes and seascapes which should be looked for. The finest of them all, perhaps, is *Les Pins de Lesconil* of M. André Dauchez (also bought by the State), one of those bleak, windswept Breton landscapes that he loves to paint. It is a masterly piece of work, with fine decorative qualities. M. Raoul Ulmann's work shows great progress this year; he still gives us the charming seascapes, quiet in colour, to which we have been accustomed, but he has also struck out into new paths with great success; certain other pictures that he exhibited recently at the Galeries Georges Petit impressed me even more than those in the Salon. M. Ménard's classical landscapes are always attractive; the influence



of Claude and Poussin is obvious, but they are no mere *pastiches*. The three that he shows this year have great charm. M. Jules Flandrin and M. Fernand Piet must not be passed over: their work is, as usual, much above the average and strongly personal. M. Guillaume-Roger and M. Paul Madeline are amongst others whose landscapes deserve mention even in a brief notice.

A painter who ought to have been mentioned before is M. Cottet, whose pictures are among the successes of the year. In the large painting of a choir office in Bourges Cathedral he strikes out a new line; the work is up to his highest standard, rich and daring in colour, excellent in design. M. Jacques Blanche shows four portraits, one of which, that of Mr. and Mrs. Noble (*Anniversaire*) is a specially fine study of character and a delightful picture; the others, each in its way, are the work of an accomplished portrait painter. But it is impossible not to regret that M. Blanche has definitely succumbed to the seductions of the English school of the eighteenth century. The portrait of little Lord Granby is almost an imitation Reynolds. Among the strongest and most interesting portraits in the Salon are those of Mlle. Olga de Boznanska, which should not be missed on any account.

I have not yet mentioned the *Prodigal Son* of M. Eugène Burnand, a variant of the composition in his drawings of the parables, which has many of the qualities of his fine picture, *Samedi Saint*, in last year's Salon. M. Milcendeau's *genre* pictures call for at least a mention and M. Lebasque is, as usual, one of the most interesting exhibitors. M. Jean Veber is as amusing as usual, and his picture of the court during the Steinheil trial is particularly clever; but, since the opening, he has withdrawn his pictures, being dissatisfied with their position.

The sculpture this year is not specially interesting as a whole. M. Rodin sends a bronze bust, which is not one of his finest works, and two plaster torsos, one of which is not by any means worthy of him. M. Bartholomé is represented by the plaster of a fragment of Rousseau's tomb in the Panthéon, a fine sculpture of three seated women which possesses that monumental quality so rare in modern sculpture; he also sends a beautiful stone

figure of a woman about to bathe. M. Bourdelle's bronze Hercules is a remarkable work, and his bust of Rodin will attract attention.

An extremely interesting exhibition of decorative paintings and cartoons by M. Besnard was opened at the Musée des Arts Décoratifs on April 15. It shows the painter at his best and contains several works of really fine quality. The Marquise de Ganay has abandoned her project of an exhibition of drawings and is organising, in its place, an exhibition of one hundred pictures by twenty painters of the nineteenth century. It will be held at the Galeries Georges Petit during May, and the proceeds will be devoted to the Croix Rouge.

The sale on April 15 and 16 of the collection of the late Baronne de Mesnil (formerly Madame Prosper Crabbe) was interesting, as showing the fall in the value of certain painters' work. The celebrated Meissonier, *Le Guide*, for which the late M. Crabbe paid the artist himself 225,000 francs, and which was bought in at the Crabbe sale in 1890 for 177,000 francs, fetched 64,000 francs, a high price, moreover, for a Meissonier at present. *La Forêt*, by Jules Dupré, and *Ophelia*, by Alfred Stevens, also fetched, respectively, only 11,900 and 8,100 francs, whereas at the 1890 sale, when they were bought in, they were bid for up to 25,000 and 29,100 francs respectively; M. Crabbe is said to have paid a good deal more than the latter prices. Far less justifiable is the extraordinary disfavour into which Rubens seems to have fallen; his fine *Holy Family* was bought by the Comtesse de Miranda for 80,000 francs. Could anything more clearly demonstrate the absence of any relation between commercial and artistic value at present? It is absurd enough that Rubens should be cheaper than Vandyck or Frans Hals; that he should be only a little dearer than Meissonier is monstrous. So much the better for collectors who have taste and do not buy *par snobisme*; Madame de Miranda has acquired a great picture by one of the greatest artists for the price that was paid at the Hôtel Drouot a couple of years ago for a pastel by Russell, and is paid constantly for paintings and even *gouaches* by second-rate men of the eighteenth century.

R. E. D.

## ART IN GERMANY, AUSTRIA AND SWITZERLAND

**W**ITHIN a week of each other the Nestor of German painters, Andreas Achenbach and the Nestor of German Sculptors, Johannes Schilling, have died, the former at the ripe age of ninety-four and a half years, the latter at almost eighty-three. They have some points in common inasmuch as

each was once upon a time considered to have attained the highest fame, and both have for years quite lost that position, through failure to accept the changed ideals of the present generation. Schilling had the calamity to become blind during his last years. He is best known by his four *Allegories of the Times of Day*, on the steps of the Brühl'sche Terrasse in Dresden, and by the Germania-Niederwald Monument, celebrating the national victory in 1870 and 1871 on the Rhine

## Art in Germany

opposite Bingen. Achenbach, in spite of his additional twelve years, seems to have remained hale to the last. He was one of the few German artists of whom some slight knowledge crossed the Channel. He was a painter in water colours of repute, and exhibited occasionally, I believe, in England.

At Jena, the seat of the famous university, the Museum has been again thrown open to the public, after thorough rearrangements have taken place. The museum of Local Historical Antiquities now occupies the upper floor, while the middle floor has been devoted to the collections of applied art, among which the ceramics (Thuringian porcelains, faïences of Bügelen, etc.) and the glass and pewter collections occupy the most space. The exhibition contains a display of old lace, including the Museum's own collection and loan contributions.

The Munich art-workers have for some time past attracted the attention of their Paris colleagues and of French connoisseurs. The exhibition held at Munich in the year 1908 made an especially deep impression, and steps were taken to transplant at least a part of it to Paris. Last year the plan had to be set aside in favour of the Hans von Marées

exhibition, but this year the Salon d'Automne is to contain a display of the work of Riemerschmid, Seidl, Niemeyer, Paul, Fischer, etc.

Innsbruck is to have a new museum which will contain the Municipal collections. The city intends to purchase the old Fürstenburg for this purpose.

A new Museum of Ecclesiastical Antiquities has been thrown open to the public for three days in the week in one of the wings of the Hofburg at Vienna. The most important items of the Ecclesiastical treasury were handed over to the Imperial Art Museum a generation ago; they embraced all articles which were neither reliquaries, nor actually used during the rites. What remains has now been placed on view in this new museum, which is said to contain many objects of great antiquity and value, but many of them largely 'restored' during modern times.

The Museum at Bonn has acquired a painting by Thoma, two others by the Düsseldorf painter of archaic tastes, Gebhardt, and an animal piece by Junghanns. The Museum at Cologne has acquired two ultra-modern canvases by Slevogt and Van Gogh.

H. W. S.

## ART IN AMERICA

### A PICTURE BY BARTOLOMEO MONTAGNA



HE Metropolitan Museum of Art at New York has recently acquired an important early picture of Bartolomeo Montagna, representing the Virgin worshipping the Child.<sup>1</sup> As will be seen from the reproduction which accompanies this note, it is a work of somewhat uneven merit. Thus, the figure of the Infant Christ is exceptionally weak even for Montagna, who as a rule was not successful in representing children. The figure of the Virgin is, on the other hand, finely conceived, and contains some passages of really beautiful drawing. The principal charm of this painting lies, however, in the colouring, which shows a very fine harmony of pale blues, greys and olives. The landscape has one of those pure and luminous skies which are so characteristic of the early work of Montagna. We find exactly the same cool and blonde quality of colour in a number of paintings by the artist which were probably executed about 1490, and of which the most important is the grand *Pala* once above the high altar of San Bartolomeo at Vicenza and at present in the Communal Gallery of that town. These works may indeed be said to show Montagna at his very best as a colourist; in feeling, they are

intense and genuine, betraying nothing of the conventionalism into which Montagna fell later. The nearest akin to the picture under notice is perhaps the *Madonna* belonging to Miss Hertz in London; the likeness to this work extends to the composition, the type of the Virgin, the landscape and the treatment of light and shade. Another of the paintings referred to, a little *Madonna* in the collection of Sir William Farrer at Sandhurst Lodge, shows in the background a cliff which closely resembles the one in the New York picture.

A point of some interest in the landscape is the winding river spanned by a bridge; it is probably derived from the reality, being suggestive of the curve made by the Bacchiglione just beyond the Ponte di Pusterla at Vicenza. This motive is also to be found in other works of the Vicentine school, and occurs in a form which comes particularly close to the reality in a picture by Buonconsiglio, which I take this opportunity of mentioning, as there seems to be no previous record of it in art-literature. This painting, which appeared lately at Christie's (March 23, No. 106), represents St. Michael slaying the dragon. It belongs to the later years of Buonconsiglio's career, and is of no great quality, being weak both in drawing and characterization. The composition, however, reveals those remarkable gifts as a designer which remained Buonconsiglio's, even in the decline of his art.

TANCRED BORENIUS.

<sup>1</sup> On panel; 24½ by 20½ ins. (63 by 52 cm.).









## EDITORIAL ARTICLE

### ✿ KING EDWARD VII ✿



SINCE our last issue the British nation has been plunged into grief and mourning, and a sorrow, which has been felt throughout the whole of the world, there is hardly a spot to which the news of the death of King Edward VII has not come as a shock and a matter of deep and unfeigned interest.

As to our country, our own accepted organ of opinion in the domain of the fine arts, THE BURLINGTON MAGAZINE is entitled to a wish to add some tribute to the memory of the great Sovereign who has been so suddenly removed from our midst.

King Edward VII took a keener interest and played a more important part than may have been expected by the majority of his subjects. The teaching and example of his father, Prince Albert, were ever before his eyes, and the importance of the fine arts as a factor in the development of a nation was a lesson which the Prince Consort was always anxious to inculcate in his son, the late King, as it was with his sister, the Empress Frederick of Germany. At no time did King Edward lay claim to a practical knowledge of the fine arts, except for what he learnt as a boy under his father's tuition. Still less did the King pretend to any deep critical or theoretical knowledge.

The opportunities of a sovereign or an heir-apparent, if great in their import, are limited by the circumstances of so exalted a position. A prince must use his own judgment, even when he seeks advice, and he must be able to give a good reason for his decision. According to the circumstances of

out life with men of wealth, culture and artistic refinement, King Edward trained himself to acquire a certain power of connoisseurship in the fine arts, which he was always anxious to increase. By making close friends with such men as Lord Leighton, he kept himself in touch with the official authorities of the fine arts in this country. During his career King Edward saw many new phases come and go in art, and the wideness of his sympathy may be exemplified by his bestowal of the Order of Merit on Mr. Watts and Mr. Holman Hunt, and the warm welcome extended in quite recent times to so modern an artist as M. Rodin. Possessed of an alert and discerning eye, with a power of seeing the gist of a matter very rapidly, King Edward's advice and criticism were seldom at fault, and as a Trustee of the British Museum his personal interest in that great institution was genuine in itself and unstintedly

His accession to the throne gave King Edward many opportunities for showing his interest in the fine arts. The importance, both in artistic and historical value, of the royal collection were hardly suspected by the nation until the reorganization of the royal palaces, which was at once put in hand by King Edward VII. It is an open secret that, no matter how much confidence the King placed in those to whom he entrusted this

the fine and into permanent position, until the arrangement had been actually supervised and personally approved by His Majesty the King. It was not until the late King's death that the public became fully aware of the extent of his interest in the fine arts, and of the influence which he exerted upon the art of his time.





## EDITORIAL ARTICLE

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In matters relating to the fine arts King Edward VII took a keener interest and played a more important part than may have been expected by the majority of his subjects. The teaching and example of his father, Prince Albert, were ever before his eyes, and the importance of the fine arts as a factor in the welfare of a nation, so strenuously advocated by the Prince Consort, was throughout life an accepted object of interest with the late King, as it was with his sister, the Empress Frederick of Germany. At no time did King Edward lay claim to a practical knowledge of the fine arts, except for what he learnt as a boy under his father's tuition. Still less did the King pretend to any deep critical or theoretical knowledge.

The opportunities of a sovereign or an heir-apparent, if great in their import, are limited by the circumstances of so exalted a position. A prince must use his own judgment, even when he seeks advice, and he must be to a great extent his own teacher. Associating as he did through-

out life with men of wealth, culture and artistic refinement, King Edward trained himself to acquire a certain power of connoisseurship in the fine arts, which he was always anxious to increase. By making close friends with such men as Lord Leighton, he kept himself in touch with the official authorities of the fine arts in this country. During his career King Edward saw many new phases come and go in art, and the wideness of his sympathy may be exemplified by his bestowal of the Order of Merit on Mr. Watts and Mr. Holman Hunt, and the warm welcome extended in quite recent times to so modern an artist as M. Rodin. Possessed of an alert and discerning eye, with a power of seeing the gist of a matter very rapidly, King Edward's advice and criticism were seldom at fault, and as a Trustee of the British Museum his personal interest in that great institution was both genuine in itself and unstintedly bestowed.

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## *King Edward VII*

knowledge of the works of art in his palaces, and an affectionate interest in them. There were few pleasures which His Majesty more obviously enjoyed than personally conducting his friends and guests over his palace and pointing out the chief objects of artistic and historical interest.

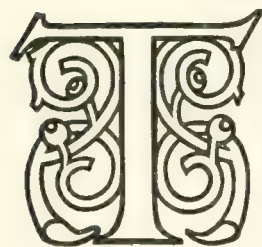
A royal collection inevitably absorbs many objects of which the artistic value is slight, but which have a personal, historical or sentimental association which justifies their retention. To these feelings King Edward VII was extremely sensitive, and he was always anxious to inquire into the history and origin of such relics. By special permission of His Majesty, a series of 'Notes on Pictures and Works of Art in

the Royal Collections' has been appearing in our pages.

King Edward VII extended his royal patronage to many bodies and associations connected with the practice and promotion of the fine arts, but this patronage was never extended until the King had satisfied himself beforehand that the object in view was one of national and public interest. The King's sympathetic interest in the National Gallery and the National Art Collections Fund will be fresh in the minds of our readers. Many other instances could be given of the quiet and unostentatious way in which King Edward VII strove to assist the cause of the fine arts in his dominions.

## THE FRESCOS OF AJANTÀ

BY CHRISTIANA J. HERRINGHAM



HE chaityas of Ajantà, which closely resemble apsed churches, and the ancient viharas, or monastery halls, are excavated in a great scarp of a grey volcanic rock (amygdaloidal trap) in the wide ravine which has been dug out by the torrent Waghora, a stream of considerable volume in the rains, but normally only a series of quiet pools among shelving boulders. Ajantà is in the jagir, or fief, of Sir Salar Jung, in the extreme north-west of the state of Hyderabad, Deccan.

I first visited Ajantà in 1906, and brought back a small water-colour sketch of some colossal figures. Mr. Binyon, to whom I showed this, was so much impressed that I was encouraged in the notion of returning and making some careful specimen copies, in the hope that this might lead to a more fully organized expedition which could undertake a complete record.

Through the kindness of influential friends here and in India, representations were made to the Hyderabad Government which led to their providing me with a protected camp, for Ajantà is in the best shikàr or hunting district in the jagir. This Government also provided me with two young men, trained in the School of Art in Bombay, and several young Indian artists from Calcutta joined us. Thus it seemed best to consider that we were ourselves at work on that record which I had only

thought of as a later possibility. I hope we may continue the work next winter.

The entrances to the 'Caves,' as they are called, are from a path of varying level, not less than 100 feet above the water. They follow the natural semi-circular sweep of the cliff. It is fine wild scenery. The name 'Cave,' which is applied in India to all these ancient excavated shrines of the Buddhist, Jain and early Hindu faiths, is very misleading. They are all imitations of structural building in a very advanced stage of development, and though Ellora boasts the grandest halls, some of those at Ajantà are very fine.

The dates of the paintings at Ajantà cannot be fixed with absolute certainty. There is a mutilated inscription outside Cave 16 which mentions some kings of the Vakataka dynasty, and it would seem that the son of a minister of one of these caused this vihara to be excavated. One of the Seoni copper-plate inscriptions records a grant of land to a Brahman priest by a king, Pravara Sena, of this same Vakataka dynasty, and mentions a marriage of one of the kings with a princess of the Imperial Gupta line; the name Pravara Sena also occurs in the Cave-inscription; but since on the Seoni copper-plate there are two kings of this name, and since in the Cave-inscription many names are missing, it is not possible to get a reliable synthesis. Mr. Vincent Smith, whom I have consulted, is of opinion that Caves 16 and 17 are approximately of the year 500 A.D. There is a very little painting at Ellora in the great hall in



## The Frescos of Ajantà

the cliff left by the hollowing out round the temple of Kailas, which seems to be of the same character as what I should call the earlier painting of Caves 16 and 17. The Kailas excavations are, I believe, thought to have been begun in 725 A.D. The painting may or may not have been executed immediately on the completion of the architectural work of a Cave. Mr. Vincent Smith, however, endorses the arguments of Professor Collins and Bühler as to the age of the Caves 16 and 17 in preference to Fleet's later date of the seventh century, because they agree better with the architecture and palaeography, and with other dynastic histories. One style of painting might have continued during a considerable period.

The existing fresco painting is in the great halls or viharas 16,<sup>1</sup> 17, 1 and 2, and in chaityas 9 and 10. There are a few other unimportant fragments. Chaitya 9 is of very ancient construction, possibly nearly 200 B.C. It is scarcely conceivable that the painting is so old. At the back of the apse there is a Buddha preaching to disciples, which, except for wilful damage, is in extremely good preservation. It is simple and fine, and has certainly affinity with the early period. Chaitya 10 is of somewhat later date; no painting remains there, except the erect Buddha or Bodhisatva figures on the columns.<sup>2</sup> The later painting in Caves 16 and 17 apparently represents the normal work of this Indian school. In Cave 16, slightly the earlier, nearly everything is obscured, but in Cave 17 many interesting subjects still remain intelligible. Caves 1 and 2 are among the latest, and contain very fine painting, wherein much change of style is evident.

The Ajantà cave paintings have hitherto been described as the result of a single undertaking, but in reality they fall into about six distinct groups, representing various schools and periods, rather than the steady development of one school. The scale varies from much over life-size to what one may roughly call quarter-life.

The condition of the frescos also varies. There are still subjects which are undamaged and unfaded, while others which were copied by Major Gill and Mr. Griffiths have ceased to exist. Burgess says that some of these were destroyed wilfully. But as Caves 1, 2 and 17 are nearly covered with painting, some not much damaged, and as these halls measure about 65 feet square, what remains is a not inconsiderable quantity. It is unfortunate that Gill or Griffiths varnished most of the frescos to brighten the colours for the purpose of copying. This varnish is now dirty and yellow, and has seriously spoiled the pictures. The finest work of all has, strange to say, escaped this disfigurement. It is on the wall to the left of the shrine in Cave 1, usually considered one of the latest Caves.

The subject of the fresco may perhaps be Gautama Buddha (half-tone plate),<sup>3</sup> the prince standing and stooping somewhat, as he looks out on the world which he is about to enter, with an expression of profound pity on his face. He wears a high, jewelled head-dress and a loincloth, and holds in his right hand a blue lotus. There are other personages round him, one of them a queen; all have fine expressive features. The figure of the queen, which is nude to the hips, is full and fine in form, with a natural, not attenuated, waist. The dignity and reposeful treatment of these figures, their large design and noble characterization equal in grandeur the finer statues of Egyptian kings. The flesh tones of the prince are pale and silvery. The queen is nearly black. In the general colouring, sober reds and some vivid pale blues and good bluish greens are introduced among greys, browns and whites. The effect is rich and quiet. The outlines are firm and well modulated. This painting must presumably be placed before the year 750, the latest possible date for Buddhistic work, and it is probably 100 years earlier. It is not altogether without affinity to the early Brahman *alto-relievos* in the hall behind the little Kailas at Ellora, but it is free from such symbolism as additional arms and hands. Were it not that the Cave must be a late one, I should probably have been inclined to see lingering classic influence in the fine proportions and in the grand contours of the heads.

In Cave 17, occurs the subject reproduced in colours in the frontispiece, from my water-colour copy. The size of the original is about seven feet by five. I have unfortunately failed to discover what incident is illustrated. The picture is one of those darkened and spoiled by varnish. At the top and bottom especially it is difficult to make out the drawing, and the following details have been completed by me: the further eye of the king; the hand and mouth of the lady with the flower; and the bill of the foremost goose. There is also a hole in the body of the man standing among the water plants. In copying, I had to discover the original beneath a veil of dust and clouding; portions of my copy must therefore be regarded as a statement of all that prolonged and careful observation can discover.

By far the largest quantity of the painting at Ajantà is less than life-size, and consists of continuous stories, such as we are accustomed to see in Mediaeval Italian wall decoration. These have been considered to be incidents from the life of Buddha, but they more apparently represent the doings of kings and the court-life of the time. The painting is, throughout, fine, scholarly work.

The types of face are usually definitely Indian, and similar faces may be seen among the local population at the present time. They have aquiline

<sup>3</sup> From a photograph by R. Puplick, Hyderabad, Deccan.

<sup>1</sup> The numbering merely indicates consecutive positions, and begins with what is, perhaps, the most recent work,

<sup>2</sup> Burgess describes large subjects on the walls,

## *The Frescos of Ajantà*

noses, very long, heavily lashed eyes, small chins and rather full mouths. There is in this group a strong tendency to the small 'lion' waist, and the seated figures of kings are posed like the later Hindu deities, but there is in the frescos a command of posture both of body and head which we rarely find in the later work. There is also an ideality in the faces which became almost too abstract in the divine types of later Hindu art, and was again forgotten by the Mahommedans, whose interest lay in portraiture.

The feeling for expressive gesture in the hands is most noteworthy. Perhaps late Rôman work can show similar action, but only Renaissance Italian the same grace of gesture. The type of hand favoured is long and narrow in the metacarpus, with slender, taper fingers and small nails. Among the peasants at Ajantà a very curiously long metacarpus is sometimes met with.

I am not acquainted with any other school of painting except the Egyptian, where a dark skin is taken as the normal type. The consequence of this is that relief is almost entirely given to the heads by means of their local colour, rather than by light and shade. Most of the faces are a sort of reddish brown and tell as dark upon the background. A favourite contrast is that of a king with pale and yellowish flesh opposed to the bluish black tones of the queen at his side; or the complexions are reversed. In the fresco represented in the accompanying coloured illustration<sup>4</sup> there is quite an assemblage of race types—black, fair, brown, red and yellowish brown. Frequently, however, in the original, the flesh colour has worn away leaving only the terra-verde under-painting, as has happened frequently in early Italian pictures.

I have already alluded to several styles and classes of painting in Caves 1 and 9, 16 and 17. There are, besides, later developments of the narrative style of Cave 17, which we find in Caves 1 and 2. These are (1) a more emphatic and stylistic manner, with more formalism in the drawing, more action and less tenderness; (2) a more popular, lively and forcible dramatic narrative, with more incidents and less idealism.

In Cave 2 are three more, distinct styles: On both the side walls of a secondary shrine we find four or five elaborately posed, nearly nude life-size figures. These are sinuous in outline, quite Cimabuesque in proportion, attitude and general feeling; the arrangement suggests bas-relief. The

late date of this cave indicates the period of the painting. In a similar shrine on the opposite side are corresponding decorations, and the figures on the main west wall might, but for the type, be an assemblage of Chinese sages; they are drawn with a magnificent bravura. There is not much colour left, but the somewhat caligraphic drawing in forcible blacks and reddish browns is so freely executed that one scarcely regrets the destruction which has laid bare such vital work. On a separate part of this west wall there is a subject of men and white geese in a water-lily pool, which, though closely linked to the earlier definitely Indian types of painting, suggests the freedom and at the same time the perfect balance of the very best Chinese period. The colour scheme is very beautiful—brilliant white, deep purple-brown, a vivid but rich malachite-green, with touches of a clear red.

Further, in Cave 17 there are three paintings by one hand very different from all the rest. They are: (1) a hunt of lions and black buck; (2) a hunt of elephants; and (3) an elephant salaaming in a king's court—the companion picture to No. 2. These pictures are composed in a light and shade scheme which can scarcely be paralleled in Italy before the seventeenth century. They are nearly monochrome (warm and cool greys understood), except that the foliage and grass are dull green. The whole posing and grouping is curiously natural and modern, the drawing easy, light and sketchy, and the painting suggestively laid in with solid brush-strokes—in the flesh, not unlike some examples of modern French painting. The animals—horses, elephants, dogs and black buck—are extremely well drawn.

The technique adopted, with perhaps some few exceptions, is a bold, red line-drawing on the white plaster. Sometimes nothing else is left. This drawing gives all the essentials with force or delicacy as may be required, and with knowledge and intention. Next come a thinnish terra-verde monochrome showing some of the red through it; then the local colour; then a strengthening of the outlines with blacks and browns giving great decision, but also a certain flatness; last a little shading if necessary. There is not very much definite light and shade modelling, but there is great definition given by the use of contrasting local colour and of emphatic blacks and whites.

<sup>4</sup> See frontispiece,





GAUTAMA BUDDHA (?) FRISCO  
IN CAVE I, AT AJANTA







1



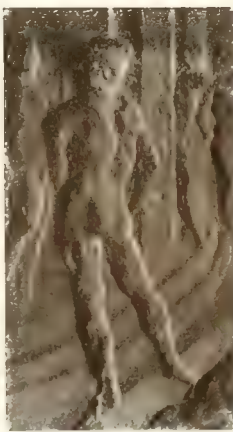
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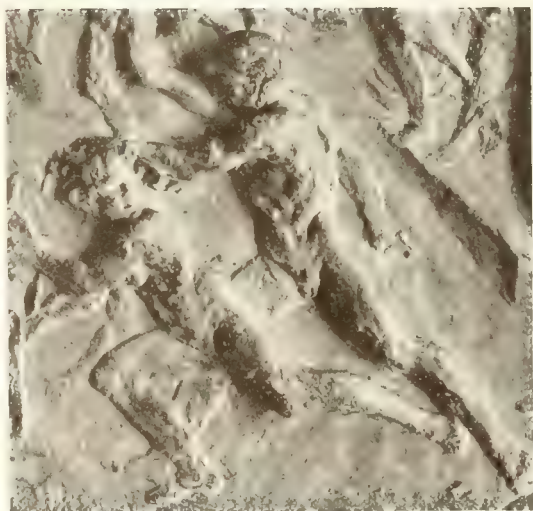
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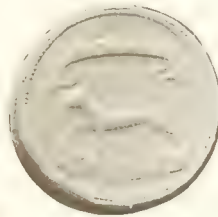
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# NOTES ON ITALIAN MEDALS—IX<sup>1</sup>

BY G. F. HILL

FRANCESCO DI GIORGIO AND FEDERIGO OF URBINO.



IT is with some reluctance that, for want of a better title, I write these words at the head of a note, of which the primary object is to illustrate an apparently unique portrait-medal of Federigo of Urbino (plate, fig. 1). But this medal seems to bear on the relation between the Duke and the Sienese artist, and on the attribution of the little group of reliefs comprising the *Deposition* of the Carmine at Venice, the *Strife* or *Discordia* of the Victoria and Albert Museum, and the *Flagellation* at Perugia—matters interesting a wider circle of students than is usually open to the appeal of an Italian medal. And although we are not brought to a certain solution of the problem, we can approach it from a slightly different point of view, and that is sometimes stimulating.

The medal was originally in the collection of Sir J. C. Robinson,<sup>2</sup> who communicated an account of it (but without illustrations) to the Society of Antiquaries of London.<sup>3</sup> It is now the property of Mr. Max Rosenheim, who has kindly suggested that I should publish it anew.

The piece (which is of bronze and measures 98mm. in diameter) is unfinished, having never been chased or worked up in any way, although it retains traces of an old lacquer. The obverse represents the armed bust of Federigo to the left, the head being in comparatively low relief, while the bust stands out boldly. The Duke's broken nose and cavernous eye-sockets are reproduced with a somewhat unpleasant fidelity. The modelling of the face and head is extraordinarily powerful, and the realism with which contour and forms are rendered is not exactly paralleled in any other portrait of Federigo known to me. A feature of the handling of the relief is seen in the sharp edges and absence of modulation between the relieved surfaces and the background. This, of course, is found in many other reliefs, but it gives a peculiar accent to certain portions of this one, notably to Federigo's bald head. The portrait is set low down in the field; doubtless the vacant space above, had the medal ever been finished, would have been filled with lettering; but even so it would have been impossible to effect an adequate balance, owing to the weight of metal at the bottom of the design. This at once suggests

the hand of someone who was not primarily a medallist. Some of the medals attributed to Francesco da Sangallo—such as the portrait of Leo X—show a similar tendency, but in them there is less discord between the various portions of the relief. A sharp contrast, on the other hand, between low and high relief within the same composition, is a means frequently employed by artists, not usually artists of the first rank, to lend vivacity to their designs.

The medallist has not flattered his sitter. To see this, one has only to compare his work with the amiable presentations of the Duke on the relief in the Bargello or in Piero della Francesca's painting in the Uffizi—both of which, by the way, show the warts which are absent from this medal in its unfinished state. In characterisation it seems to be most nearly approached by some portraits from the hand of Justus of Ghent, such as that still in the Palace at Urbino, or, better still, the picture in the Palazzo Barberini.<sup>4</sup> The latter is generally dated about 1478 (as by Dennistoun and Bode), but Schmarsow, who maintains the attribution to Melozzo da Forlì,<sup>5</sup> would put it about 1475. Guidobaldo, who appears in the picture, was born on 17th or 24th January, 1472. I find it difficult to suppose that he is only three or four years old in this picture, and the date 1478 seems much more probable than 1475.<sup>6</sup>

But the work to which the medal bears the closest relation of all, the work which the first sight of it instantly suggested to my mind, is the relief, now in the Carmine at Venice, which was dedicated by Federigo to the Compagnia della S. Croce at Urbino.<sup>7</sup> Here Federigo and his boy are represented kneeling at the side of the composition. This detail is here reproduced (plate, fig. 3). The treatment of the head, the peculiar contour, with its sharp vertical edge, the modelling of the region round the eye, the broken nose, the keen but tired mouth, the loose folds under the chin, show a resemblance in the two works which is surely not due to mere identity of subject. There is one apparent point of difference: in the medal the back of Federigo's head seems to run in slightly, whereas on the relief, and indeed in all other portraits, the contour seems to be fairly full at the back. As a matter of fact, the medal, if examined

<sup>4</sup> These and the other portraits mentioned are conveniently illustrated in Mr. Hutton's edition of Dennistoun, Vol. i.

<sup>5</sup> Schmarsow, 'Melozzo da Forlì,' p. 105.

<sup>6</sup> The later date is almost certain from the age of Guidobaldo in the picture at Windsor, where he is listening to a lecture in company with his father, Federigo, who wears the cloak and order of the Garter, conferred on him in 1474. The Windsor picture forms part of the same series of paintings from the Ducal Library at Urbino as the picture in the Palazzo Barberini, and must, therefore, be approximately of the same date. (See L. Cust, 'The Royal Collection of Paintings,' Vol. II, Windsor Castle.)

<sup>7</sup> C. v. Fabriczy, 'Beilage zur Allgem. Zeitung,' Munich, 15 February, 1906, p. 292.

<sup>1</sup> For the previous articles see BURLINGTON MAGAZINE, Vol. ix, p. 408 (September, 1906); Vol. x, p. 384 (March, 1907); Vol. xii, p. 141 (December, 1907); Vol. xiii, p. 274 (August, 1908); Vol. xiv, p. 210 (January, 1909); Vol. xv, pp. 31, 94 (April and May, 1909).

<sup>2</sup> Drouot Sale Catalogue, 'Médailles Artistiques,' 18 Mai, 1884, Lot 185. Armand II, 36, 29.

<sup>3</sup> 'Proc. Soc. Ant.,' May 24, 1894. I owe this reference to Sir Charles himself. He attributes the medal to Bertoldo.

## Notes on Italian Medals

in the proper light, shows a hesitancy in this detail; the actual contour of the relief is nearly the same as in other portraits, but a second rise of the relief within the outer contour gives the peculiar effect.

On the relief in the Carmine, the little Guidobaldo seems to me to be at least three years old. He is not in swaddling clothes, but in a sort of loose shirt. Dr. von Fabriczy, describing him as a 'Wickelkind,' suggests that the relief was dedicated by Federigo in commemoration of the events of 1472, the year of Guidobaldo's birth. In another passage, to be cited later, he is apparently willing to admit that the relief may be as late as 1475. There is nothing more difficult than to tell precisely the age of a child in a portrait; but sometimes one may be permitted to say that such and such an age seems impossibly young or old. One can hardly date this relief as early as 1472 or 1473, but one may put it, without much chance of error, two or three years later.

The reverse of the medal shows a spirited group of a nude horseman attacking a monster with a spear. The horse rears in terror; its rider, throwing himself forward on its neck,<sup>8</sup> thrusts his spear down the throat of the monster, which is a lion in all its parts except its long, dragon-like tail. The lion's head has been deliberately erased—not on this medal, but on the model, in wax or whatever material, from which it was cast. The details which are not clear in the medal are recoverable from the plaquette versions of the same subject, of which two or three exist. One (of bronze gilt) is in the Kaiser Friedrich Museum,<sup>9</sup> and is cast from a model in the exergue of which the word CHIMERA has been incised. Another, in Mr. Rosenheim's collection, of bronze ungilt, reads CHIMERRA, and is illustrated here (plate, fig. 2). These plaquettes are all considerably smaller in dimensions than the medal,<sup>10</sup> but, except in the matter of the inscription, they give the impression of faithfully rendering the intention of the medallist.

In the comparative lack of nude forms it is not possible to say much of the relation between the Carmine relief and the reverse of our medal. But here the *Discordia* relief of the Victoria and Albert Museum comes to our help. There is a remarkable resemblance in modelling and proportions between the rider and some of the figures in the relief, such as the striding figure, or perhaps even

<sup>8</sup> His left hand, which appears to be doing nothing, may have been meant to be pulling on the bridle; but there is no indication of anything of the sort, either in the medal or in the plaquettes made after it. This is a weakness of a kind which is found in the group of reliefs mentioned above.

<sup>9</sup> 'Ital. Bronzen,' No. 642, Pl. xliii. 'In der Art des Bertoldo,' H. 95, Br. 94.

<sup>10</sup> Tested by a gauge which measures to one-tenth of a millimetre, various measurements, taken from points near the edges of the medal (such as from the corner of the horse's mouth to the fetlock of its near hind leg), show a difference of about 3 mm. in favour of the medal.

more the man standing with his back to the spectator on the left of the composition, both of which are reproduced for comparison (plate, figs. 4, 5). We have the same cast of figure, the same liking for back views, the same rather short arms, the same modelling in salient masses without rhythmical relation to each other.

The medal, then, if we are right in our comparisons, is a connecting link between the two reliefs. Perhaps it will be said that they needed it not; for have they not of recent years been generally recognized as the work of the same artist? It would, apart from the small satisfaction of adding to the list of works of an anonymous artist, only be of real value if it pointed to his identity. Does it?

Were it not that the painter, sculptor and 'universal genius,' Francesco Maurizio di Giorgio di Martino, has already been advanced by a competent authority<sup>11</sup> as the author of the reliefs, I should hesitate to bring him into a field where he has to compete with Verrocchio, Leonardo, Antonio Pollaiuolo and Bertoldo,<sup>12</sup> not to mention others who have retired, or whose names have not yet found their way into print in this connexion. I do not propose here to consider in detail all the rival claims to the authorship of the reliefs, especially as, for the most part, they have simply been advanced without argument. But since Bertoldo also made medals, it is necessary to consider his claim. Now we know Bertoldo's style as a medallist. His accredited medals and the piece with which we are dealing are poles apart. Of all the characteristics enumerated by Dr. Bode,<sup>13</sup> sketchiness of design and absence of chasing, admirable pictorial grouping and the high perspective point, the clearness of composition, despite the number of diminutive figures, the parallel folds of fluttering drapery and the broad treatment of the curling hair in the powerful busts, only the absence of chasing is evident in the medal of Federigo, and that because it happens to be a 'waster.'

The mere fact that there is no record of Bertoldo's having made a medal of Federigo must, it is necessary to admit, count for nothing. On the other hand, had there been such a record, it might have been considered to strengthen the case for the attribution of the medal to him. Now, Francesco di Giorgio, according to the statement of Vasari, did make the portrait of

<sup>11</sup> Schubring, 'Die Plastik Siennas im Quattrocento,' pp. 186 ff.

<sup>12</sup> This is the most recent attribution; see Venturi, 'Storia dell' Arte Ital.,' vi, p. 508, where a bibliography is given. The attribution of the *Discordia* relief to Pollaiuolo is maintained by Miss Cruttwell in her book on that artist, pp. 125 ff.; Mr. Berenson has also included it among the works of the Pollaiuoli in his 'Florentine Painters' (1909, p. 174), and I believe other distinguished critics hold the same view, although they have not published their reasons. I hope they may be induced to do this.

<sup>13</sup> 'Florentine Sculptors of the Renaissance' (1908), p. 178.



## Notes on Italian Medals

Federigo 'e in medaglia, e in pittura.' We have found a medal of Federigo showing close affinities to a group of reliefs which, on independent grounds, have been assigned to Francesco di Giorgio. Clearly it is worth while to reconsider the case on his behalf in the light of the new evidence. But first let us clear the ground.

A little piece,<sup>14</sup> of which specimens in gold and silver exist in the Florence cabinet, and others at Berlin, Vienna and Paris,<sup>15</sup> has been mentioned in connexion with the Sienese artist. The Berlin specimen is illustrated for comparison (plate, fig. 6). The piece is evidently a pattern for a testoon. The attribution to Francesco di Giorgio is one of Milanese's guesses. It is, of course, quite possible that the Duke may have employed the ingenious Francesco to design coins, and that this represents his work as master of the mint. But in the piece itself there is nothing to prove this; and in style it bears no resemblance to the medal with which we are concerned. I note, as a matter of some interest, that the reverse of this little testoon is reproduced with a fair amount of accuracy, in the margin of an illuminated copy of the Four Gospels, made for Federigo by a Ferrarese hand. It is accompanied by other devices, including the Garter.<sup>16</sup>

Of the other medals of Federigo, the large one with the motto of the Garter,<sup>17</sup> though certainly not, as Armand thought, a modern work, is more likely to belong to the sixteenth than to the fifteenth century. Other medals of the Duke are signed by Paolo da Ragusa, Clemente da Urbino, and Sperandio, and have no sort of connexion with the matter in hand. The unique piece which, I would suggest, may be attributed to Francesco di Giorgio, is like no other medal that was ever made.

We are thus brought back to the reliefs which appear to be by the same hand as our medal. Schubring's attribution to Francesco di Giorgio has met with a somewhat cool reception, partly, it may be, because he has made his hero of this artist. His book seems to work up to Francesco as its final cause, and, since some of his attributions appear extremely hazardous, one is inclined to view the others with a certain degree of scepticism. But he has made out an extraordinarily good case for this particular theory. Certain Sienese characteristics, as he shows, are markedly present in the reliefs, and it is difficult to resist such an argument as that which is based on the terracotta figure of St. John in the Opera del Duomo at Siena and the same figure reversed in the Carmine relief.

<sup>14</sup> Armand II, 36, 28; III, 164, 1; Supino, No. 202; diam. 28 mm.

<sup>15</sup> I owe casts of these to the kindness of Dr. Regling, Ritter A. von Loehr and M. de Foville.

<sup>16</sup> See 'L'Arte' III (1900) p. 343.

<sup>17</sup> Armand II, 36, 30. Franks and Grueber, 'Medallic Illustrations,' Pl. 1, 3.

Into the very important evidence afforded by the architectural elements in the reliefs we need not enter here; it has been sufficiently set forth by Schubring.

But some scholars remain quite unconvinced by Schubring's arguments. Thus, in reviewing his book,<sup>18</sup> Dr. von Fabriczy urges, first, that the relief cannot be later than 1475, because of the age of Guidobaldo, whereas Francesco is not known to have been at Siena before 1478<sup>19</sup>; second, that the mature style of this relief cannot be reconciled with the paintings of Francesco at this date. To the first objection it may be replied that we know too little about the movements of artists to say definitely that Francesco may not have visited Urbino and received the commission; or indeed done the whole thing at home from data supplied to him. Further, the argument from absence applies with equal, if not greater, force to Verrocchio, Leonardo and Bertoldo. Leonardo, it is true, did visit Urbino, but not, so far as we know, before 1502. And whereas no one of these artists can be otherwise connected with Federigo, Francesco was highly favoured by the Duke. The question of the exact date of the relief, therefore, is of small importance in coming to a decision as to the attribution. Much more serious is the apparent discord between the styles of the reliefs and of the authenticated paintings of Francesco; between the somewhat violent and exaggerated movement of the sculptures and the comparatively tame and conventional conception of the paintings. We must, however, remember two things. The first is that Sienese painting was the willing thrall of a powerful tradition, which cannot be paralleled in any other Italian city in the fifteenth century. This may well have retarded the development of Francesco's style in painting, especially if, as it would seem, he did not take so kindly to painting as to other arts. At a more mature age, Francesco's energy found expression in his pictures also. Even in such a quiet scene as the *Adoration of the Child* in S. Domenico, those two figures of shepherds on the right strike a note of restlessness and exaggeration, which is not alien to the wild gestures of the reliefs.

In sculpture, on the other hand, Siena had produced, early in the fifteenth century, one of the greatest artists of all time. And although Jacopo della Quercia left no one in his native city even remotely worthy to follow in his footsteps, he did make a most effective break with past traditions. Consequently, nearly all the sculptors who succeeded him, having lost their ancient faith, and lacking power to construct a new one, spent their efforts in experiment, sometimes lively, too often futile. The divorce between Sienese sculpture and

<sup>18</sup> In 'Repertorium,' xxxi, 390.

<sup>19</sup> The date given by Schubring and others is 1477. The margin in dispute is obviously very narrow.

## Notes on Italian Medals

painting is, for instance, clearly recognized in Burckhardt's 'Cicerone,'<sup>20</sup> where it is said of Francesco and others that their paintings almost entirely lack the freshness, the energy and the feeling for nature which are to be found in their plastic work.

The peculiar conditions of Sienese art, then, make it not impossible that the painter, Francesco di Giorgio, may have produced these reliefs and the medal of Federigo.

It is, perhaps, worth remarking, before we leave the question of the style of the reliefs, that the interest of the problems they present has obscured the numerous faults which they contain. The artist's idea of composition is puerile; his only notion of a scene is a series of studied figures, having no essential relation with each other, but pulled together by external means, such as architectural features. Others have already called attention to his combination of high with low relief; this he used with the object of breaking the monotony which he doubtless felt might pervade his work. He is vaguely reminiscent of earlier models, with the result that every critic sees grounds for attributing the reliefs to a different artist; so too, in the medal, the rider reminds us of the young king hunting the boar on Pisanello's medal of Alfonso of Aragon. Of his tendency to rant—a tendency far too common in Italian art, though usually dignified by the term 'vigour of expression'—the Magdalen of the Carmine relief is typical. The greatest artists do not do this kind of thing.

A word is necessary as to the significance of the reverse type. This is no Chimaera, nor is the horse a Pegasus,<sup>21</sup> so that, even allowing for the fantastic notions of ancient mythology which prevailed in Italy, it is legitimate to assume that the artist of the medal meant to represent something else. Sir Charles Robinson's suggestion that what was originally intended was an idea for a St. George and the Dragon, in commemoration of Federigo's election as a Knight of the Garter on 18th August, 1474,<sup>22</sup> is most attractive. Similarly, or with still more certainty, the little medal or testoon with the ermine seems to refer to the investiture of Federigo with the Order of the Ermine in September of the same year. One of the legends of the Order was *Nunquam*, which is translated by the *Non mai* of

<sup>20</sup> Ninth ed., p. 671.

<sup>21</sup> Bertoldo, by the way, as his signed bronze group at Vienna shows, knew all about Bellerophon and Pegasus, and presumably, therefore, also about the Chimaera.

<sup>22</sup> Dennistoun, ed: Hutton, I, p. 223.

the testoon. But absolute certainty on this point is not obtainable, since the ermine already occurs on a medal of Federigo which cannot have been cast later than 1450.<sup>23</sup>

The deliberate effacement of the monster's lion-head must—to judge from its present appearance—have taken place before this piece was cast, for the edges of the cuts are blunt, as the result of casting. Was the erasure made in the original wax model? Probably not; for in a material so easily worked, there would have been no sense in making a metal cast from the injured wax without repairing the defaced portion. Further, in order to deface wax, it is not necessary to make several deep cuts with a sharp instrument. The plaquettes, too, seem to go back to an uninjured original. We may take it that the only known specimen of the medal is cast from a trial proof in metal, probably lead,<sup>24</sup> on which the lion's head had been defaced, possibly, as Sir Charles Robinson has suggested, by Federigo himself in disapproval of the artist's novel idea of a wingless, lion-headed dragon.

But these speculations are of comparatively small importance. Be it noted, however, that the association of the medal with the Garter squares admirably with the date of approximately 1475 at which we had, on other grounds, arrived for the first commission given by Federigo to Francesco di Giorgio.

I take this opportunity of correcting an error in my last contribution on Italian Medals.<sup>25</sup> The father of Federigo III of Naples, who is there represented on Plate II, 6, was Fernando I (who reigned 1458-1494), not Fernando II (1495-1496). The medal may therefore have been made at any time between 1458 and 1494. Federigo was born in 1452, and as he looks fully thirty years old, if not more, we may date the portrait to the last ten or twelve years of his father's reign.

<sup>23</sup> See Fabriczy, 'Ital. Medals,' p. 98.

<sup>24</sup> Mr. A. P. Ready, consulted on this point, agrees that the metal was probably lead. Mr. Rosenheim, on the other hand, considers that no stage has intervened between the wax and the medal. It is to be noted that the surface of the reverse is in many places covered with marks, as though it had been tapped all over with a very blunt point. I have no explanation of this to offer, but it reminds one of the tapping which takes the place of chasing in some Italian bronzes, like the Salting *Hercules* published in THE BURLINGTON MAGAZINE, March 1900, p. 312, Pl. I, 2.

<sup>25</sup> BURLINGTON MAGAZINE, Vol. xvi, No. 79, Oct., 1909, p. 25.



## NOTES ON A TUDOR PAINTER: GERLACH FLICKE—II

BY MARY F. S. HERVEY

**P**ASSING over the, as yet, undiscovered portraits of *Queen Mary* and of *Thomas Howard, third Duke of Norfolk*, we come to the small *Double-portrait of the Painter Flicke and his friend, Strangways*. It is deplorable that this, like the *Lord Darcy*, should rank among the pieces lost in quite recent times.

This diminutive work, of which some idea can be gained from a sketch and careful notes made by Sir George Scharf when it was offered for sale at Christie's in 1881,<sup>1</sup> shows two half-length portraits side by side on the same panel. To the left is the painter, in black (according to Sir George Scharf's notes), with a grey sleeve, holding in his right hand a square palette, through which the thumb is seen. He has brown hair and a grey forked beard. Above his head is the verse :

Talis erat facie Gerlachus Flicci<sup>2</sup> : ipsa  
Londonia quādo Pictor Vrbe fuit  
Hanc is ex Speculo p̄ charis p̄xit amici.  
Post obitū possint quo meminisse sui.

(Such in appearance was Gerlach Fliccius, what time he was a painter in the city of London. This portrait he painted from a mirror for his dear friends, that they might be able to remember him after his death.)

His companion, whose rough locks, parted in the centre over a massive brow and falling in shaggy masses on his shoulders, and whose short divided beard, vividly suggest, even in this slight sketch, the wild appearance of his rough calling, is likewise clothed in black. In his left hand is seen the upper part of a lute. His hair is labelled by Sir George Scharf 'burnt sienna.' Whether this fiery hue was the origin of the *sobriquet* of 'Red Rover,' or whether the name arose from the traditional colour of the pirate-ship, I am unable to say. Over his head are the lines :

Strangwish<sup>3</sup> thus strangely depicted is  
One prisoner for thother hath done this,  
Gerlin hath garnisht for his delight  
This woerck whiche you se before youre sight.

On each portrait is the date, Anno 1554. Both men have, according to description, dark grey eyes and fair complexion. The background is blue.

It would seem from the inscription placed over Flicke's portrait, that the painter when he wrote it

<sup>1</sup> It was offered at a reserve of £40, and bought in at 20 guineas. I owe the more recent facts connected with this picture to the kindness of Mr. Lionel Cust and Prof. Holmes, who was good enough to let me see Sir George Scharf's notes, preserved at the National Portrait Gallery. The original description of the picture may be found in Wornum's edition of Dallaway's Walpole's 'Anecdotes of Painting,' which contains valuable addenda by Walpole himself respecting this portrait, not to be found in any other edition.

<sup>2</sup> The name appears in many varieties of spelling. It is given as 'Strangwise' in a MS. at the Record Office of Aske's 'Rebellion' (see 'Lumley Family'). In the Visitation of Yorkshire, 1563-4, it is written 'Stranguyshe,' and indexed 'Strangeways or Stranguish.'

was in imminent fear of death. The participators in Wyatt's rebellion were, however, all pardoned, excepting the ringleaders, who suffered the extreme penalty; and it may perhaps be assumed that Flicke and his companion thus regained their liberty.

However this may be, the last work to be considered cannot have been produced at a much later date than this, and may, indeed, have seen the light a year or two earlier.<sup>3</sup> But it seems a plausible conjecture that, after his imprisonment, Flicke may have found a temporary absence from England advisable; and, since the next picture was painted on the Continent and the details of the costume accord with the later period, I am inclined to assign it to about the year 1555.

This little portrait, then, of *Jacques de Savoie, duc de Nemours*, takes our painter across the Channel; for the sitter is not known ever to have visited England. It shows a blond young man, of mild countenance, having fair, silky hair, brushed back from the temples, and a small, fluffy fringe of light-coloured beard, matching the slight moustache on the upper lip. The rather large eyes, not in perfect perspective, are of a transparent greenish-blue, and are surmounted by well-marked brows. Admirable is the indication of character given by the painter in the soft curves of the expressive mouth. The duke wears a black dress embroidered with gold, and a black jewelled cap with white plumes. Round his throat is a small white ruff, which does not meet in front. The medallion of the French Order of St. Michael hangs from a black ribbon twisted round with pearls. The background is of a greenish grey, on which the shadow of the head is thrown.

This dainty little picture is executed throughout with the greatest delicacy. It diverges markedly in style from the works hitherto considered. The influence on the painter of the French school, and of the type of portrait then in vogue amongst our neighbours, is keenly felt and harmonizes well with M. Dimier's interesting identification. The latter receives yet further confirmation from another source. In the Salting collection of French crayons, now being exhibited at the British Museum, is an independent portrait of Jacques de Savoie, Duc de Nemours, by another hand, which obviously represents the same personage as the Newbattle portrait some four or five years older. Corresponding with the Salting crayon, there is an oil-painting of the Duke in the Musée Condé at Chantilly. The description of the colouring shown by this picture,<sup>4</sup> the reddish fair hair, the blue eyes,

<sup>3</sup> This is the opinion of M. Dimier, who very kindly permits the reproduction here of one of the three drawings by which he identified this portrait. See his article announcing his discovery in the 'Revue de l'Art Ancien et Moderne,' 10th Dec., 1909.

<sup>4</sup> Gruyer, 'La Peinture à Chantilly.' Ecole Française, No. XVII.

## Notes on a Tudor Painter: Gerlach Flicke

the small fair moustache and *barbiche*, is in exact agreement with that of the portrait by Gerlach Flicke.

Did the painter really execute this portrait in France? The Duke was a great warrior, employed in campaigns all over Europe. In 1552, at the age of twenty-one, he was present at the siege of Lens and defence of Metz; in 1553 and 1554, he was fighting in Flanders and Italy. He might have sat to Flicke in a leisure moment of the northern campaign, as the painter passed through Flanders on some possible journey to the city of Osnabrück. But the style of the portrait, and the fact that the crayon drawings taken from it derive from France, point with some emphasis to that country as its place of origin. Moreover the Netherlands, bristling with Spanish spies, would hardly have been a pleasant halting-place for anyone who had been concerned in the recent disturbances in England.

Nothing is positively known as to how the portrait and its two companions by Flicke came to Newbattle. A great number of the pictures seem to have been collected by William, Earl of Lothian in the reign of Charles I, and a letter from a Mr. Clerk, agent to Lord Lothian in Paris, which refers to 'thirty-two pictures of noblemen and others in France,' desired by his patron, may possibly indicate the source whence the *Jacques de Savoie* was acquired.<sup>5</sup> The context shows that a large proportion of these works referred to copies of portraits of notabilities; but the very care taken to label the portrait of the Duc de Nemours '*Orig<sup>1</sup> G Fliccus fecit*,' in contradistinction to such copies, appears rather to confirm than to contradict the conjecture.

Flicke's stay on the Continent was presumably brief, since he was domiciled in the parish of St. Giles, Cripplegate, at the time of his death in 1558.

A tale of eight pictures, or at most ten, all told, is a scanty record for a proved sojourn in England

<sup>5</sup> Correspondence of the Earl of Ancrum with the Earl of Lothian.

of eleven years, or possibly more. Was the painter a roysterer who threw himself into political brawls, and only painted half his time? Notwithstanding his unfortunate connexion with Strangways, the high position of most of his sitters, and the comfortable circumstances denoted by his will, seem to throw doubt on such an assumption. In due course, some of his works may be found on the Continent, for after all, it is only a portion of his life that he is known to have spent in this country. But who shall say how many of his portraits still hang unheeded and unrecognised in the shady corners of English country-houses? His signature, often darkened by time, and not always easy to decipher, in the crabbed and abbreviated characters which so long hindered the correct reading of his name, requires careful looking for. But his work is worth seeking; for although his fame was quickly obscured by the great talent of Sir Antony More, and by the host of lesser men who subsequently flooded the court of Elizabeth, Flicke was an artist of real merit. His modelling is perhaps not very searching, his drawing not always impeccable, and he partook something of the chameleon nature, adapting his style on occasion to the prevailing fashion in England or France, rather than impressing upon it the stamp of a powerful personality. But in his most individual mood—and to this must be reckoned the *Man with the Columbines*, the *Sir Peter Carew*, and probably also the *Lord Darcy of Chiche*—the painter gave evidence of abilities which may well make us regret the scarcity of his work. It was perhaps an unkind fate that placed his lesser light between two luminaries of such far-reaching splendour as Hans Holbein and Antony More. Yet the keen perception of character which brings us into the very presence of the gallant knights of the day, in all their sumptuous bravery, the charm and *brio* with which such portraits are thrown upon the panel, show Gerlach Flicke a not unworthy link in the chain of his time and art.

## THE NÖEL PATON COLLECTION OF ARMS AND ARMOUR, NOW IN THE ROYAL SCOTTISH MUSEUM, EDINBURGH—I

BY GUY FRANCIS LAKING, M.V.O., F.S.A.



IT is an ungrateful task to have to dispel any cherished illusion or to prove to be an empty dream that which has been some treasured family tradition. It is especially so when the illusions have been the creation of one of romantic ideals, such as are seldom met with. In these words do I feel it necessary to preface my description of the collection of the late Sir Noël Paton, purchased

some few years ago by the authorities of the Royal Scottish Museum, Edinburgh.

In the peaceful old house in George Square, Edinburgh—their original home—Sir Noël's treasures seemed to combine in one harmonious assemblage; forgery lay next the genuine piece, borrowing the same respectability as its neighbour from the very atmosphere of its surroundings. The respect, however, which was shown to the unworthy when cherished in the bosom of their original master, fast vanished on their exposure to





JACQUES DE SAVOIE, DUC DE NEMOURS, BY GERACH  
 PLECH; AT NEWBATHLE ABBEY. By special  
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JACQUES DE SAVOIE, DUC DE NEMOURS, FROM A DRAWING  
 IN THE BIBLIOTHÈQUE DES ARTS ET MÉTIERS, PARIS









FULL SUIT OF ARMOUR, POSSIBLY OF FRENCH  
ORIGIN, IN THE ROYAL SCOTTISH MUSEUM



## *The Noël Paton Collection of Arms and Armour*

the searching light of the Museum Gallery and the severity of public criticism.

It was the great privilege of the writer of this article to inspect the collection in its original setting under the kindly conduct of that courteous and handsome old gentleman, the collector. The reverence with which he handled his treasures and the brightening of his eyes as he told their history or of the struggle that any piece had cost him to acquire, proved the genuine enthusiasm his hobby aroused in him. To have then informed him concerning the illusory value of many of the objects for which he showed such reverence, would have been almost sacrilege, but to-day, when no hearts can ache at the exposure of an injudicious purchase, I may, in justice to the many fine objects in the collection, pass a true criticism upon the whole.

After the death of Sir Noël Paton, the collection was removed to the Scottish National Museum, and placed on view in a somewhat narrow corridor in much the same way as we find it at present. It was after it had been on view some little time that its purchase by the Museum authorities was arranged. A price was paid that was at the time of the purchase full value, considering the heterogeneous nature of the collection. No doubt sentiment entered very considerably into the transaction and accounted to a great extent for the liberal purchase price. The very name of Noël Paton stimulated any apathy that might have existed, for it spelt all that was patriotic in Edinburgh, and in it most of the interest taken in Scottish antiquities found its origin. However, the authorities are to be most heartily congratulated on the possession of the collection, for, viewing the transaction at the present day from the disagreeable but necessary aspect of value when public money is expended; it was a fine investment; the eleven principal items of the collection now represent the sum total of the entire purchase money.

We turn now to a criticism of the objects, which we anticipate will cause astonishment in some quarters, but to the true connoisseur, little surprise. Rather than take the usual course of a chronological survey, we will reckon with the collection in the order in which it is now arranged, as being more convenient.

Commencing at the east end of the gallery, the first important exhibit, in an upright case at an angle of the gallery, is the superb early fifteenth century sword that was formerly one of the gems of the Meyrick Collection, now many years disbanded. It is that known as 'The Sword of Battle Abbey' (see coloured plate), made for the Abbey in Sussex, which was endowed by William the Conqueror with exclusive jurisdiction. It was fabricated during the abbacy of Thomas de Lodelowe, abbot from 1417 to 1434. Sir John Gage, K.G., being in the reign of Henry VIII one of

the commissioners for receiving the surrender of religious houses, the sword was delivered into his hands. It remained in the possession of his posterity at Firle Place in the same county, until it was presented to Sir Samuel Meyrick in 1834 by Henry Hall, fourth Viscount Gage. Apart from its historical association, the attraction of the sword is in its extreme simplicity and severe beauty. The quillons are straight and tapering somewhat to either end, the pommel is of the pronounced wheel-type, of great depth and of vigorous section. The medium of the pommel and quillons is iron overlaid with sheet silver, once gilt. This method of decorating the hilt was in common practice in the fourteenth and fifteenth centuries; we see it in the civil swords in certain corporations, notably in the so-called 'King John's' sword of King's Lynn. The thick silver sheeting was applied to the iron core by means of solder. It was an effective and rich adornment, for it could be easily engraved, gilded and enamelled, as will be seen on looking at the Battle Abbey sword. The engraving upon the quillons consists of a scheme in Gothic leafage. This is simplified on the pommel which has on either side of it, in its sunken panels, the shield and arms of Battle Abbey—viz., a cross; in the first and fourth quarters, a coronet of strawberry leaves; in the second and third, a sword, the point in chief; the whole between the initials 't. l.' (Thomas de Lodelowe). These arms were possibly enamelled in the proper colours—but no traces of heraldic colours are now discernible.

Sir Samuel Meyrick, when writing of this sword at the time it was in his collection, was most accurate when he described it as being 'A War sword used as one of State,' for it is eminently a fighting weapon as differing from the regular sword of State. It will be noticed that the blade in section is of flattened diamond shape, and that when new it must have tapered to an acute point in the fashion of the generality of blades of the first years of the fifteenth century. But from constant cleaning and from what is more curious, constant sharpening, the outline of the blade, some few inches below the hilt, is lost in a curved irregular edge terminating in a rounded, thrusting point. As the section and original outline of the blade has now practically disappeared owing to past severe treatment, lending to it the appearance of a blade with almost parallel edges, as seen in the eleventh and twelfth centuries, suggestions have been made that the blade itself is of considerably earlier date and that the hilt was adapted to it in the fifteenth century. But on examination it can be proved from certain technicalities that this is not the case, and that the blade was actually made for the hilt to which it is fitted.

It appears evident, therefore, from the details I have given that this sword was manufactured *in toto* in the fifteenth century, and that it is not the

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actual weapon which the Conqueror William presented to the favoured Abbey and the veritable sword which he wore at the Battle of Senlac. In the chronicles of the Monastery of Battle which record, under the date 1087-1095, the presentation to the Monastery by William II after his coronation (in accordance with the wish of his father) of his Royal Pall and Feretory (or *Feretrum*), no mention was made of his sword, as stated to be the case by Mr. Browne Wallis. However, it is more than probable that with the *pallium regale* the sword was included. After a great lapse of time, we find noted in the middle of the eighteenth century, that the original document known as the Roll of Battle Abbey, together with the *pallium* and 'good sword,' were taken to Cowdray House, Midhurst, by Lord Montague, a descendant of Sir Anthony Browne, into whose hands they fell at the dissolution of the monasteries. In the year 1793 a disastrous fire occurred which destroyed Cowdray House, when these three precious relics perished.

This then may be the history of the original sword presented to Battle Abbey, but it now becomes necessary to account for the sword which we find in this collection, and may suppose is the second sword possessed by the Abbey. The origin of its existence can only be surmised. Possibly the precious sword of William I was considered almost in the light of a 'Tenure Sword.' The abbots, whose sole use for it in that capacity was on ceremonial occasions, may have considered the original weapon from hard wear and the passage of many centuries to have become a mere relic, hardly in keeping with the pomp and circumstance of the early years of the fifteenth century, and may have had a new sword made to take its place. That they should have considered it unnecessary to copy the true weapon in their possession is not surprising, for in those days a sword was simply a sword. No archaeological knowledge or sentiment existed. Doubtless, therefore, an order for a new fine sword for pageant purposes was dispatched to some renowned sword maker of the time, which he executed by sending an enriched fighting sword such as he was accustomed to make, studying the wants of the Abbey by the simple inclusion of its Coat of Arms and the initials of its Abbot on the pommel.

Despite the decadence of the blade and the addition of a very unsuitable velvet-covered grip, it is certainly the finest sword of its kind the writer is acquainted with in Great Britain, if not also in foreign collections.<sup>1</sup>

The next item in the gallery, of apparent importance, is a full suit of armour of Gothic fashion. It stands in the first niche opposite the windows of the gallery. With the exception of the small French *salade* (which from its condition suggests

that it was part of a find of armour imported from the Isle of Rhodes, about the middle of the nineteenth century), a typical late fifteenth century breastplate of poor quality, and a small plate in the right *cuisse*, the whole is entirely of modern manufacture of a make only too familiar to the observant connoisseur who has carefully examined certain English armour collections brought together in the fifties of the nineteenth century. In the hands of this composite suit of armour is a pole-axe of the last years of the fifteenth century. It is a fine genuine specimen, and is probably of English fashion and manufacture. In a wall-case beside this suit, is a really good quilted jack or doublet, well formed to the fashion of about 1600, showing the development of the peascod form. The spring of the tassets is not, however, suggested as in some of the more complete examples. On the right breast it is pierced with a bullet hole. It came from the collection of the Royal Scottish Academician, William B. Johnstone.

Before reckoning with the second suit of armour in the next niche, let us look at a helmet purporting to be of the thirteenth century. This is an impudent forgery perpetrated in London about 1850, and fashioned by the same hand that completed the Gothic harness just described. It is curious that while the Continent at this time was producing fine and, to a certain extent, artistic reproductions of Renaissance armour, which it was useless to pretend were genuine antiquities, England, through the medium of this one artificer, who shall be nameless, produced a perfect avalanche of puerile forgeries, which were greedily bought up. His chief market was in impossible helmets labelled thirteenth and fourteenth centuries, also a speciality in early gauntlets, and a line in pointed *sollerets* 'à la poulaine,' evidence of which we see in the Tower of London, at Warwick Castle and in the Zouche collection at Parham. Of this make is the helmet that has our attention. In Sir Noël Paton's catalogue it is stated to have been found, together with seven pieces of plate armour, in a stone coffin in Northumberland. That again was one of the peculiarities of this particular class of forgery. Each came to the unsuspecting collector with an alluring history and with a professed provenance that seemed to have the ring of truth about it. There is no authority whatsoever for such a helmet; no fragment of one exists, neither do we see such a type represented in any of the effigies that are familiar to us: and the writer believes such flat-topped *heaumes* did not exist, at least not in this form. Technically, in manufacture, it is not in the least deceiving, for on examination it is most apparently fashioned of plates of rolled iron, put together with rivets of modern make, and has a surface patinated with excessive crudeness. In the interior, where the patina has caked and chipped off, the unfretted surface

<sup>1</sup> Described in Skelton's 'Illustrations of Arms and Armour in Goodrich Court Collection,' vol. ii, plate 101.





THE SWORD OF BATTLE ABBEY.  
NOEL PATON COLLECTION.  
ROYAL SCOTTISH MUSEUM, EDINBURGH.





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of the modern iron-sheeting is left exposed. The description of this false helmet may appear to have occupied much valuable space, but as there are many pieces by the same hand in the collection, I will now rest contented, when I reach them, by referring to them as the 1850 forgeries, without again going into the proofs of their worthlessness.

In the next flat wall-case is a good tippet of rivetted chain-mail, a fine specimen, but probably of Hungarian make. In niche No. 2 stands an ambitious Gothic harness. Unfortunately it is modern throughout (1850), and it is with true regret that we have to pass this criticism, for Sir Noël Paton considered it one of his finest suits, and a harness of English or even Scottish manufacture. He went so far as to conjecture by reason of the embossed chevrons which the artificer has placed upon the left pauldron, that it was made for Walter Earl of Strathern, second son of Robert II by his second wife, Euphemia Ross, and that it was executed in Edinburgh in 1437. This, with the exception of the small engraved page's suit, is the only one in the collection that is modern throughout. Upon the suit is a tilting heaume of clumsy proportions and, like the whole suit, of an unpleasant leaden colour. It is regrettable that not one plate in this whole suit can be accepted as genuine. There is one redeeming feature about it: it holds in its hands a polearm of the very highest quality and interest. This was in the Meyrick Collection, but it does not figure in the illustrated catalogue. Artistically, it is a beautifully designed weapon, latten and steel being used in its general construction. True Gothic mouldings, cusped arcading, and leaf tracery are all used with telling effect in the general composition from which the axe-blade and hammer-head spring. Beyond being a pole-arm of the richest appearance, it was one of formidable strength and popularly used when unmounted knights combated in the *champ-clos*. Jacques de Lalain used such a weapon against Thomas Qué, whilst in earlier times in the famous duel between Richard Beauchamp and Pandulf Malaceti, both combatants were armed with weapons of this nature. Very few pole-arms of such richness have been handed down to us. In the Musée d'Artillerie of Paris is such another weapon of even greater elaborateness, which in the past, for some unknown reason, was accredited to the ownership of Henry V of England. In Mr. W. Astor's newly formed collection at Hever Castle, is another weapon very like the Noël Paton example: this specimen was found in France.

In the niche in which the last described suit stands is also a really fine chanfron of plain, simple construction but of large proportions. The lower part terminates in a mask-like form as seen on the chanfron in the Wallace Collection (No. 620 in 1910 catalogue). It is also of about the same date, *circa* 1480.

Next I come to a false (1850) tilting-heaume' to which is attached the fanciful history that it was once the heaume of Sir John de Berkeley, who died in 1346, or of his son, who died in 1374, and that it was obtained from Wymondham Church, Leicestershire. It is the poorest possible English forgery, for it is weak where it should be strong, namely, round the ocularia. Also, the curious ridges left by the rollers on the surface of the sheet iron are more than usually traceable. All the ventacular perforations or breathing holes are drilled outwards, and the burring of them has been simply filed off, showing a brightened, unruined ring around each aperture. This heaume must have been suggested by the splendid Pembroke helm, to be described later. We can pass over a few odd examples of armour that are placed near to the third suit; they are of no particular importance.

The third suit, like the second, is also of Gothic fashion, but a little more satisfactory, inasmuch as it possesses more parts that are genuine. The helmet is of the *salade* form, of very light manufacture, and represents a type which was probably worn by the mounted archer, who also wore a brigandine and certain leg defences, but such a *salade* was never found in association with a knight's harness of complete plate, as set on the suit No. 3.

The Tower of London possesses two such *salades*, the more recently acquired being from the Baron de Cosson's collection. There is also a similar *salade* in the Wallace Collection (No. 77 in 1910 catalogue). It will be noticed that around the edge of the helmet, also around the edge of the rivetted vizor, are groups of twin holes; these were made for the purpose of attaching a lining. It is curious that this arrangement, which must have made the head-piece more comfortable, was not adopted in the heavier knights' *salades*, but it was perhaps thought more necessary in a light head-piece like this, which would be easily driven against the face by a heavy blow; for this type of *salade* was probably worn without a *mentonnière*. The upper part of the breastplate and the back-piece upon this suit are false, but the armpieces have a few genuine plates associated, as have also the leg defences; the middle plates of the cuisses are of sixteenth century date, with heavy roped borders. The bevor, or *mentonnière* to the *salade*, is likewise of sixteenth century make and fashion, and must have been fitted at some time to an open casque or burgonet. In the hands of the suit is a fine pole-arm with a formidable *bec-de-falcon* blade, which on the reverse side has a hammer-head divided into four distinct parts. The haft is not old, neither was it originally of the length it has been reconstructed.

Next in order is a suit of three-quarter armour of *circa* 1570, but as it presents no peculiarities it

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can be passed over with the remark that although a true harness, it is of poor quality and of a somewhat uninteresting type.

We now reach the fourth full suit (see plate). This may rightly be considered the most satisfactory of the Noël Paton suits, composed as it is of many good individual plates, with a general appearance both dignified and graceful. The breastplate especially is a fine example of the *plastron* and double *placate*, most elegantly formed and of excellent workmanship. The writer is inclined to think it is of French origin. The backplate is likewise a good, true piece, but it does not belong to the breastplate. The arm defences are likewise genuine, although a few of the plates in the *espaliers* have been reconstructed. The gauntlets are really fine specimens, but the finger plates have been poorly made. Upon one *coude* is an armourer's mark which is probably that of Adrian Treitz of Innsbrück.

A feature of considerable rarity is the existence here of *rondels* for the protection of the armpits of indubitable authenticity. Two plates of the *taces* are genuine, also five plates of the left *tasset*. The right *tasset* has been entirely reconstructed. The *salade* headpiece is a fine example, but it is of the Venetian *barbute* form, and it appears somewhat out of keeping, placed as it is upon a fine German *mentonnière*. The leg-pieces and *sollerets* are entirely modern. Long-necked spurs, apparently of silver patinated, are strapped to the *sollerets*, the left example being genuine. It is said that this suit came originally from an old mansion in the Tyrol, but considering its composite parts and its restoration, its supposed history is hardly acceptable. In the hands of the suit is a pole-axe of English workmanship, of fine construction and graceful outline. It shows the straight cutting blade, flattened hammer-head and surmounting spike. Although of a well-known type, the elaboration of the brass inlays with which it is decorated, is carried to a very high degree of delicacy; indeed, it is very much finer than a similar weapon in the Wallace Collection (No. 54). The writer has ventured to call that specimen French, on account of its bearing a French inscription, although that is no certain criterion, as many English-made weapons of the fifteenth century were so inscribed. Once again, in the *heaume*, said to have been found at Ley-

bourne Castle, Kent, we see a puerile English forgery (1850). Sir Noël Paton had great belief in this *heaume*, likening it to one in the Earl of Warwick's armoury (also an 1850 forgery), seeing, likewise, a resemblance in it to the *heumes* appearing on nameless effigies in Whitworth Church-yard, Durham, and Kirkstead Chapel, Lincolnshire.

On the same shelf as the *heaume*, a *morion*-helmet, probably of Dutch or Spanish fashion, is of interest, inasmuch as it serves as a link showing the intercourse between Europe and the Far East in those days. Originally a *cabasset*-*morion* of indifferent quality, thinly etched with vertical bands of ornament, it must at some period, probably through the agency of Dutch traders, have been transported to Japan, where its originality of form may have attracted some *Samouri*. To it has been added an underplate, embossed about the forehead with an eyebrow-like form. To this plate were formally attached the *shikoro* or neck-plates, nearly always to be seen in the helmets of Japan. A curious tubular plume-holder is attached in the usual place, but of remarkable workmanship, pierced *à jour*, its upper edge finishing in a *fleur-de-lys* border, enclosing the sacred monogram, M. This should be especially noted, as a most interesting comparison can be drawn between this semi-Japanese helmet and one that some few years ago was purchased in Japan and has since passed into the Metropolitan Museum of New York. The *morion*-helmet in the Metropolitan Museum is very similar to the Noël Paton specimen, but the curious, pierced plume-holder, which in Japan had been shifted from the back to the front of the helmet, is identical in having the same monogram and *fleur-de-lys* ornaments; so it may be conjectured that both *morions* with these identical plume-holders may have formed part of the armaments of the crew of some Dutch merchantman, late in the sixteenth century, which were either captured by force or traded away. The *morion* in the Metropolitan Museum still retains the *shikoro* that had been added, as also the *fukigayeshi*. All these are missing in the Noël Paton specimen and much of the black lacquer surface has also been chipped away—showing the original, rough etching beneath.

(To be continued.)



# NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XVI

BY LIONEL CUST, M.V.O., F.S.A.

## THE EQUESTRIAN PORTRAITS OF CHARLES I BY VAN DYCK—I

**I**N a former volume of *THE BURLINGTON MAGAZINE* (Vol. VII, pp. 235, 282) an account was given of *The Great Piece*, by Sir Anthony van Dyck, in the Royal collection at Windsor Castle, which represents Charles I with his Queen and his two eldest children, painted in 1632. Allusion was made to the number of supposed *replicas* or copies of this and other paintings by Van Dyck, made either under his own supervision, or by his assistants after his death, or at later dates. So much ignorance and perversion of the truth still obtains as to the authenticity of paintings by Van Dyck in England, that it may be worth while to deal further with the subject, so far as relates to the other paintings by him in the Royal collection. In most cases little remains to be added to the exhaustive account of each picture given by Mr. Ernest Law in his important work on Van Dyck's pictures at Windsor Castle.

After the *Great Piece*, the next most important painting in the Royal collection is the famous *Portrait of Charles I on a white horse, attended by M. St Antoine*, which hangs as a *pendant* to the *Great Piece* at Windsor Castle. This portrait is too well known to need any description, and its history is well given by Mr. Law. Since he wrote, however, the picture has undergone a careful surface-cleaning by Messrs. Haines, which resulted in the discovery of the date 1633 on the base of the pillar on the left of the picture. It was therefore probably one of the 'nine pictures of our royall self and most dearest consort the queene lately made by him,' for which the painter received payment May, 1633. This picture hung in St. James's Palace in the 'three-sided gallery,' where it was seen in 1638 by the *Sieur de la Serre*, one of the suite of the Queen's mother, Marie de' Medicis, who was lodged there during her visit to England. The picture was still hanging in St. James's Palace in 1650, when it was among the pictures appraised by direction of the Parliamentary Government, and sold for £200, the purchaser being given as Mr. Balthazar Gerbier. There is no evidence to show if Gerbier himself, one of the shiftiest of men, ever received or paid for the picture. At all events, it never seems to have left St. James's Palace, for after the Restoration in 1660 it was 'discovered' by Geldorp, the painter, in the possession or under the charge of 'Mr. Remie' at 'St. Jaems in the gallery.' It was not removed by Charles II to Whitehall, but seems to have remained in St. James's Palace until it was removed by William III to his new palace at Kensington; in later days

it was again removed to Windsor Castle, where it now hangs. The picture has, therefore, never left the royal palaces.

This painting is probably the best piece of work done by Van Dyck in England. The motive is obviously not new. The picturesque dignity of a cavalier on a white horse had already been well illustrated in the famous portrait of Anton Giulio, Marchese Brignole-Sala, in the Palazzo Rosso at Genoa. A sketch in oils for the white horse alone is in the collection of Earl Brownlow at Ashridge. A study of a rider on a white horse is among the group of three riders in the brilliant oil-sketch by Van Dyck at Buckingham Palace. The same motive was used in the equestrian portrait of Francisco d'Aytona, Marquès de Moncada, commander-in-chief of the Spanish Forces in the Netherlands, painted by Van Dyck at Brussels in 1634, which painting is now in the Louvre at Paris. In each case Van Dyck appears to have used the same study of the white horse. It is not necessary to suppose that Charles I ever bestrode or even perhaps possessed a horse of this description. The picture is a studio composition after the painter's own heart, full of some of his most brilliant motives.

The painting at Windsor appears to be entirely the work of Van Dyck's own hand, at least so far as the more important features of the composition are concerned. This may be said of all the pictures painted for Charles I by Van Dyck. There was no better judge of painting than the King, and it is known that the King and Queen used to visit the painter in his studio at Blackfriars and had a special causeway built in order to give the royal party private access from the river. It may also be said with some degree of certainty that no other version of this celebrated painting has any real claim to be the handiwork of Van Dyck himself. The only version which has any title to a claim is that still at Hampton Court Palace, which was attributed to Van Dyck at the sale of the King's pictures in 1649-50, when it was valued at £40 only, being one-fifth of the valuation set upon the original painting by the same appraisers. This painting, which seems never to have been removed from Hampton Court Palace, is very inferior in execution to the Windsor painting, and rather smaller in dimensions. The small version of the portrait, represented in a landscape, now in the Prado Gallery at Madrid, may possibly have been a present from the Queen to her sister in Spain, but is hardly worthy in itself of the painter's own brush.

It has been stated above that the original painting by Van Dyck was 'discovered' in 1660 in St. James's Palace in the possession of Mr. Remie, otherwise Remigius van Leemput, one of Van Dyck's principal assistants. In the history of the *Great Piece* by

## *Notes on Pictures in the Royal Collections*

Van Dyck allusion was made to Van Leemput's notorious skill in copying his master's work. When one finds an important painting like the great equestrian portrait of Charles I under the care of a man like Van Leemput in St. James's Palace, it is only reasonable to suppose that during the ten years since this painting was nominally sold and in seclusion, a skilled copyist like Van Leemput would have had ample time to make more than one full-sized copy. There is a story that Remigius van Leemput tried to negotiate the sale of the original picture in Flanders for 1,500 guineas. This story, if true, would seem to indicate that Van Leemput had tried to palm off one of his own copies as the original work of Van Dyck, but without success. At all events the original painting was recovered from him not without some difficulty and objection on his part.

It would be unnecessary to enumerate all the various copies, large or small, of this celebrated painting, which are, or were, to be found in private collections in England. Most of these have had the legend attached to them that they were given by the King to the family in reward for their services to the royal cause, and most of them are attributed to the hand of Van Dyck, regardless of the fact that the painter died before the Civil Wars broke out. It would appear, moreover, that when the King wished to bestow a portrait for some official purpose, he for some years commissioned a portrait by Mytens, and did not run to the expense of Van Dycks for this polite duty, except in the case of royal gifts. Of these many copies the best known, perhaps, are those at Apsley House, purchased by Earl Cowley, when ambassador in Spain; at Warwick Castle, formerly in the Waldegrave collection; at Middleton Park; and that formerly

at Newstead Abbey, said by tradition to have been presented by Charles I to Sir John Byron, subsequently sold to Sir John Borlace-Warren of Stapleford, and recently in the collection of the late Mr. James Smith of New York. This last-named version is a good instance of the above-mentioned tradition. Sir John Byron, to whom, according to the tradition, the picture was given by Charles I, took a prominent part in the Civil War and fought gallantly for the royal cause at Edgehill, Chester, Marston Moor, and elsewhere, until 1646, when he went into exile at Paris, where he died in 1652, leaving no children. We learn, however, from Pepys, that Byron's second wife, Eleanor Needham, was 'the king's seventeenth mistress abroad.' This lady may well have persuaded Charles II to give her a copy of this portrait of Charles I. Judging from the numerous existing traditions in royalist families as to similar gifts, we may readily suppose that Charles II found it useful to bestow such portraits of his martyred father on those, or the children of those, who had risked their lives and futures in the royal cause.

Van Leemput was by no means the only painter capable of making such copies; Henry Stone, who died in 1653, was noted for his copies after Van Dyck. Vertue notes that:

'Mr. Davison a good ingenious painter haveing copeyd the great picture of K. Charles first on horseback with the gentleman carrying the helmet of the King being Mons<sup>r</sup> de St. Antoine—from this copy Sympson did grave the print not the original;' this Mr. Davison was the well-known Scottish painter, Jeremiah Davison.

In conclusion it may be repeated that the painting of Charles I on a white horse at Windsor Castle is the only version which can be attributed to the hand of Van Dyck himself.

### DANIEL MYTENS IN ENGLAND

BY CHARLOTTE C. STOPES

[The following extracts from State papers of the period relating to the court painter, Daniel Mytens, are valuable, since they supplement and in some particulars correct the biographies of him which have already appeared in Walpole's 'Anecdotes of Painting' and the 'Dictionary of National Biography.' It is usually stated that Mytens was in England before 1618, but this date would seem to be assumed from a letter addressed by him to Sir Dudley Carleton in August, 1618, relating to two small portraits of the Earl and Countess of Arundel. There is no need to suppose that these portraits were painted by Mytens in England. Arundel and Carleton were both on the look out for good portrait painters to serve the King, as there was a dearth of good portrait painters in London just at this period. Marcus Geeraerts, 'picture-drawer to His Majesty,' was advancing in years, and does

not seem to have found favour with the King. Paul Van Somer, who seems to have been most in vogue, broke down and died in 1621. The young Anthony Van Dyck, who had been invited to England in 1620 by James I, on the recommendation of Lord Arundel, after a short stay, threw up his post and pension and returned to Antwerp early in 1621, without warrant or leave from the King or Council.—ED.]

THE general opinion that Daniel Mytens came to England about 1618 seems to be correct. By 1620 we find him being paid for work which had been done at Court, and, as payments were never very prompt, we may take it that the work was done during 1619, and reckon a year at least for him to have made his way thus far in fashionable circles where Nicholas Hilliard and Paul Van Somer were still in vogue. In the 'Declared



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Accounts of the Treasurer of the Chamber,' Audit Office (Bundle 391, Roll 58), there appear two entries—one a payment to Paul Van Somer, dated November 3rd, 1619, for a portrait of King James, and one of Queen Anne, and another to Daniel Mytens, the earliest that I have noted:

'To Daniell Myttens upon the Council's Warrant, dated at Whitehall, 25th May 1620, for making the picture of the Earl of Nottingham, by his Majesty's commandment with a gilded frame for the same, £32.'

It is necessary to note that in the following roll I find: 'To Paule Van Zomer upon the Council's Warrant, dated 27th June 1621 for drawing at length the two pictures, the one of his Majesty and the other of the Prince, which were delivered to the Polonian Ambassador £60.'

In Roll 60 there is the significant entry: 'To Cornelia Vanzomer Executrix to Paule Vanzomer on the Council's Warrant dated 10th Oct. 1621 for two whole pictures of his Majesty, and one of Prince Henry made by his Majesty's especial command £90.' Again: 'To Cornelia Vanzomer wife to Paull Vanzomer picture drawer, upon the Council's warrant, dated at Windsor, 8th July 1622, for his Majesties picture by him drawn and given to Mr. Jebb £30.'

In Roll 61 there is still another payment: 'To Cornelia Vanzomer, wyfe of Paule Vanzomer Picture-Drawer, upon the Council's Warrant, dated 10th Jan. 1622-3, for drawing his Majesties picture at length, given to the Earl of Holderness, £30.' I thought it wise to include these, because they lead up to the following entry: 'To Danyell Mittens upon the like warrant dated 4th April 1623, for drawing his Majesty's picture at the length, which was given to Mounsieur Boyschote ambassador from the Arch Dukes £30.' In the same year appears: 'To Daniell Mittens upon a warrant dated 9th October, 1623, for a picture of the Prince his Highness drawne at length and delivered to Don Carlos de Colona, the Ambassador from the King of Spaine, £30.' There is another copy of this in Roll 62, duplicate of the above, but no further mention of his name appears in this series down to 1642. It is to be supposed that his payments were dealt with in another department, after he was taken, more or less formally, into the royal service.

Daniel Mytens must have become very popular at court before 1624, because on July 19th of that year King James gave him a grant of £25 in hand and a pension of £50 a year for life, to date from the Christmas following, 'In consideration of the good service done unto us . . . and for his encouragement in his art and skill of Picture-drawing.' This, however, was only 'on condition that he do not depart from the realm without a warrant from the King or the Council, and that he do not refuse such service and employment in his art as shall be

reasonably required of him.' (Coll. Sign Manual, James I, XVI, No. 46.) [This clearly points to the King's annoyance at Van Dyck's behaviour.—ED.]

Prince Charles was an even warmer patron. In August, 1624, he granted the painter a house in St. Martin's Lane. This was duly enrolled through Sir Henry Hobart, 30th December, 1624. 'In and by one indenture dated 29th August last made between ourself and Daniell Mittens of London, picture-drawer, for good considerations us moving, we have granted to the said Daniell Mittens all that messuage or tenement, with the yard and garden plot behind, enclosed in a brick-wall, at the upper end of St. Martin's Lane, in the parish of St. Martin's in the Fields, of which premises we stand possessed, for divers years yet to come, under a lease made by Allen Turner unto Sir Patrick Murray, and by him assigned to us to hold for twelve years and a half, at sixpence a year for rent, if it be asked.'

When Charles became king he made Mytens 'Picture Drawer to the King' for life, with an allowance of £20 above his former pension: 'Wee having experience of the faculty and skill of Daniell Mittens in the art of picture-drawing, of our special grace . . . do give and grant unto the said Daniell Mittens, the office or place of one of our Picture-Drawers of our Chamber in ordinary . . . to enjoy the said office or place with the yearly fee of £20 . . . for and during his natural life, with all the other fees, profits, advantages, rights, liberties, commodities and emoluments whatever, thereto appertaining.' This was procured for him by Mr. Endymion Porter, May 30th, 1625, and the patent was signed 4th June, 1625. (Pat. I, Car. I, p. 24, N. 4. The warrant is preserved among the Conway Papers. The patent is printed at length in Rymer's *Fœdera* XVIII, 120, and again in the Appendix to Dallaway's edition of Walpole's 'Anecdotes of Painting'.)

Very soon after his appointment there was issued a 'warrant to pay to Daniell Mittens the King's Picture Drawer £120 for a copy of Titian's Great *Venus*.' (St. Pap. Dom. Ser. Car. I, IV, 2, July 2nd, 1625. Also in Coll. Sign. Man. Car. I, Vol. I, No. 17, noted by Peter Cunningham in the 'Illustrated London News,' March 27th, 1858.)

Among the Conway MSS. there is preserved a Warrant to the Exchequer to 'pay to Daniel Mytens, His Majesty's Picturer, the sum of £125 for divers pictures by him delivered to sundry persons by His Majesty's special direction. July 31, 1626.' The subjects of these pictures I have not yet found. Another entry is clearer in detail. 'Warrant to pay to Daniell Mittens the King's painter £100 for 3 pictures, one of James IV of Scotland, one of Mary the last Queen of Scotland, another of His Majesty's own royal person.' (St. Pap. Dom. Ser. Car. I, LXX, 54, July 10th, 1627. Also among Coll. Sign. Man. Car. I, Vol. III, 46.)

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In the list of the Royal Pictures, sold by the Parliament are 'King James the 4th, done by Mittens £4, sold to Mr. Baggley,' and 'Mary, Queen of Scotland, done by Mr. Mittens £20, sold to Mr. Grinder.' (Brit. Mus. Add. MSS. 4898.)

Another set of entries I have lately found among the Lord Chamberlain's books at the Record Office. Unfortunately the volume which contained the warrants between 1603 and 1628 has gone astray, and nothing has been preserved in this series of a period so full of interest. But much fuller particulars concerning Mytens may be gleaned from the volume between 1628 and 1641, on pages from which the old drying dust still shakes and shines.

The entries are not all strictly consecutive and do not concern themselves so much with the time of painting as with the date of payment. Still, they give a general idea of dates, are definite at times as to the place where the painting was made, and note occasionally descriptions of the portraits, and the names of those who received them.

In Series V, Vol. 93, p. 16, there is 'A Bill signed for Daniell Mittens, Picturemaker to His Majesty, for an allowance of £120, for 2 pictures by him made, viz., one great one of His Majesty's Royal Person, sent by the Earl of Carlisle, to the Countess of Nasson (*sic*) ye 22nd of April 1628, and another of the Queene and the Dwarf, delivered to Madam Nourice, ye 16th of May, price £80, and of the former £40. Memorandum, payment for such services are made unto him out of the Exchequer by vertue of a privy seal to the Lord Treasurer for the purpose, May 16th, 1628.'

In the same year another bill was made out for Mytens 'for £95 for 2 pictures by him made, viz., for one great one of ye Queene and ye Dwarf, both in one peece delivered at Whitehall ye 25th June 1628, by his Majesties command to my Lord Carleton, to be sent to ye Queene of Bohemia, of £80 price, and for another of the picture of Prince Henry with a prospect, delivered to his Majesty the same day, of £15 price amounting to the sayd some of £95, July 2nd, 1628.'

In that year there had been drawn up a list of certain Royal servants, with a view to releasing them from paying subsidies. After 'the musicians,' appear the names of 'Daniell Mittens, Picture-Drawer; Peeter Oliver, limner.' At the foot is added a note, 'All these passed in one Privy Seal, except Mr. Mittens and Peeter Oliver,' probably because they received higher salaries. By 4th November, Mytens had a 'Certificate to pay subsidies in Westminster only, like the other Household servants.'

On October 17th, 1628, there was a bill signed for Mytens 'for £80, for a great picture of the Queene and the dwarf, Jeffrey, both in one peece delivered by his Majesties special appointment the 8th of August, 1628, to Walter Rowan, to be by him carried to the Dutchess of Saxe (*sic*) beyond

the seas.' This was evidently unpaid at the time, for it appears again in a warrant to pay Mytens 'for making three pictures, viz., a great picture of the Queen and the dwarf Jeffrey, both in one peece, and delivered ye 8th of August 1628 to Walter Rowan to be carried to the Dutchess of Saxe of £80 price. Another of his Majesty's own Royal Person and delivered to ye Earl of Salisbury ye 19th February, 1628-9; and the third of old Palma, being our Lady with the child and two other figures, and delivered to his Majesty's own hands, 24th of Aprill, 1629, of £40, in toto £160. Signed ye 20th Aprill, 1629.' This portrait of Charles I is one of the few which seem to have had no wanderings. It remains at Hatfield House. It is enumerated among Musgrave's notes on the pictures in private collections in this country as 'whole length Daniel Mytens,' with a marginal note. 'They call it Vandyck.' (Brit. Mus. MSS. 5726. E.1.)

In the same year there is a bill signed for 'Mr Daniell Mittens . . . for £40 for his Majesty's picture at length, delivered by my Lord Chamberlain's warrant to Edward Johnson, to be by him conveyed over into Ireland. Another picture of like length and price delivered by his Majesties special command to ye Earl of Suffolk. For charges for making those pictures at Greenwich £10 . . . in all £90. July 2nd, 1629.'

I have not been able to find any further details about these.

The following year there was a similar 'bill for Daniell Mittens . . . viz., £60 for his Majesty's picture at large with a prospect, and the Crown and the Sceptre, in a scarlet embroidered suit, and for charges in making that picture at Greenwich; £40 for the Queen's picture at length in a pearl suit, and £12 for charges at Greenwich and Nonesuch, where it was made; and £5 for perusing two pictures of ye King and Queene in black and white, to be cut out in brasse. Signed Aprill 2nd 1630.'

On June 24th, 1630, a warrant was signed to pay to 'Daniell Mittens, the King's picture-drawer, £80, viz., £40 for the King and Queen's half-picture sent to ye Queen of Bohemia, and £40 for ye picture of Jeffry in a wood, sent to St. James's.' This seems to have been the picture 'Jeffry Nanus at length in a landscape done by Mittens sold to Mr. Grinder.' (Add. MSS. 4898.)

In 1631 there is 'a Bill signed for Mr. Daniell Mittens . . . for allowance of £105 unto him for pictures, viz., £50 for his Majesty's picture at large, with a prospect and the Crown and Sceptre, in a scarlet embroidered suit, delivered by special command unto the Lord Bishop of London in April, 1631; £50 more for ye like picture delivered to ye Earl of Pembroke in May, 1631; £5 for making ye said pictures and attendance at Greenwich, signed June 29th 1631.' The latter is at Wilton.



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Next year there was a payment of £90 to him, '£50 for the King's picture at length, given to the Lord Viscount Dorchester, and £40 for the picture of ye late Earl of Pembroke, placed in the gallery at Whitehall, 6th June, 1632.'

In that year Cornelius Johnson was also 'sworn his Majesty's servant, in ye quality of picture maker, December 5th, 1632.' Mytens was still at work, 'A warrant to Daniell Mittens to deliver to the Lord Deputy the picture he lately made of the King, July 22nd, 1633.' But in significant juxtaposition to this is recorded, 'A similar warrant to Sir Anthony Vandike to deliver his Lordship the picture of the Queene he lately made for the Lord Chamberlain. *Eodem die.*' The payment to Van-dyck, who had been knighted by Charles in the previous year, is not recorded in this series, but that to Mytens duly follows. 'A warrant to Daniell Mittens . . . for £100, viz., £50 for his Majesty's picture at length for the Lord Deputy of Ireland, and £50 for another the like to be delivered to John Tanadieck, an ambassador from Poland, January 31st, 1633-4.' That is the last notice of Mytens in Volume 93, but in Volume 95, page 5, there is a special entry, 'A Bill signed for £100 unto Mr. Daniell Mittens, picture-drawer, for two peeeces of his Majesty, delivered to the Earl of Morton, and the one for his Lordship, and the other for the Council of Scotland, May 24th, 1634.'

This is the last notice of Daniell Mytens in the Lord Chamberlain's books, but that does not make it certain that he painted no more. His house in St. Martin's Lane, it may be remembered, was granted him for twelve and a half years from 1624, and the termination of the lease may have had some effect on his movements.

The list I have given above is a testimony to Mytens' industry. It records fifteen portraits of Charles I painted by him, of which four went abroad, three to Ireland and two to Scotland. How many more he painted during the period for which the books are lost, cannot be now reckoned.<sup>1</sup>

<sup>1</sup> This interesting series of documents relating to Daniel Mytens, or Mittens, illustrate very well the duties of a court painter, or 'picture drawer to His Majesty,' at this period. Portraits of Charles I and his queen by Mytens are fairly common, but beyond the fact that they maintain a very high degree of artistic merit in every case, they are not of exceptional interest. The history of some may possibly be traced by their possessors. It is clear that Mytens continued to work in London for the King for some time after Van Dyck's arrival in 1632. The relations between the two painters seem to have been good. Van Dyck painted a portrait of Mytens, who may have returned the compliment. It is quite intelligible that Mytens found his vogue diminishing, and his employment at court limited to mere repetitions of previous royal portraits. These causes, coupled with the termination of the lease of his house in St. Martin's Lane, would be sufficient to account for his wish to return to The Hague. He never, however, lost the King's favour, as his pension continued to be paid to him until his death at The Hague in 1642.—ED.

## TWO SEICENTO PORCELAIN BOWLS

BY BERNARD RACKHAM



AMONG the most interesting specimens of pottery acquired during recent years by the Victoria and Albert Museum is a small bowl of blue and white porcelain,<sup>1</sup> bearing the date 1638, purchased for the museum at the sale of the collection of the late Mr. Henry Willett, of Brighton, in 1905. Before passing into the hands of Mr. Willett the bowl was the property of Mr. Henry Griffith. It was in the possession of the latter when it was first brought to public notice by Sir Augustus Wollaston Franks, who supplied drawings and a brief description of it to Baron Davillier for publication in his work, dated 1882, on 'Les Origines de la Porcelaine en Europe.' Occupying a position chronologically midway between the porcelain made under Francesco de' Medici at Florence and the earliest French *pâte tendre* of Rouen and St. Cloud, it has hitherto stood as an isolated landmark in the course of ceramic history. Only recently, more than a quarter of a century after the discovery of this bowl, has another

example come to light, emanating undoubtedly from the same *fabrique*.

Mr. Montague Yeats Brown, on seeing the Willett bowl at South Kensington, recognised it at once as bearing a strong resemblance to a small bowl acquired by him in Italy. By his courtesy the writer is enabled to give the description which follows; he has also to thank him for the photographs of his bowl here reproduced.

Before proceeding to discuss their origin, it will be well to give full details of both pieces. Mr. Yeats Brown's may be taken first as being the earlier in date. His bowl has a greyish-white surface, tinged in places with blue. It is light in weight, having very thin walls, and is slightly translucent. It has painted ornament, executed in cobalt-blue, with touches of yellowish brown; the former colour is of rather bright tone, darkened considerably where the brush has been heavily charged. The decoration of the outside consists of four birds perched on rocks with trees between them, forming a wide frieze between horizontal lines. One of the birds has a hooked bill, and is possibly intended for a parrot, a favourite motive in the art of the seventeenth century; the remainder

<sup>1</sup> No. 341 (1905).

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are evidently of the thrush or blackbird class. The interior of the bowl is similarly decorated round the sides with birds, the trees being replaced by large tufts of grass or reeds. In the middle is a medallion with a landscape, in which, seen through trees, is a ruin on a mound; this feature in a curious way anticipates the fanciful compositions inspired by the remains of ancient Rome, as depicted in the works of contemporary antiquaries, which figure so often in the decoration of English china in the eighteenth century. The whole of the painting on the bowl is carried out in blue, with the exception of the main stems of the trees in the interior medallion, which are carefully coloured yellowish brown within blue outlines.

Below the frieze on the outside are the initials 'I.G.P.F.' and the date 1627. On the bottom of the bowl are a cross potent and a strange mark consisting of short intersecting strokes within a crescent-shaped line. This latter is difficult to interpret, and may be an attempt to imitate either a name in Arabic or a Chinese character seen on a piece of Oriental ware. It is highly interesting to note that, whatever its significance, this symbol appears to be intended definitely as a factory-mark, for it occurs, as well as the cross, on both of the bowls under review.

Another noteworthy point is that there seems to be little trace of extraneous influence in the decoration. Unlike the bowl in the Victoria and Albert Museum, in which the Eastern element is obvious, the design on Mr. Yeats Brown's specimen shows no analogy with foreign types. The trees resemble those seen in the background of the later pictorial maiolica, but in other respects it would not be easy to find a contemporary counterpart of the painted ornament. The shape is one of the simplest of ceramic forms, but may have been suggested by Chinese porcelain.

The bowl at South Kensington is also of remarkably thin porcelain, and is light to handle. The paste is quite translucent, showing a somewhat yellow tone by transmitted light. The painting is firmly executed in a strong cobalt-blue, of a deeper shade than in the majority of pieces of Medici porcelain, the colour being only slightly blurred with the glaze. The glaze is uneven in depth, running in waves of a pronounced celadon-green tone; it is marked in one or two places with minute specks of brilliant orange, caused doubtless by impurities in the paste. Though finely fashioned, the walls have fallen in the kiln considerably out of their true circular shape, and the bottom has sagged down slightly round the foot-ring.

The painted design on the outside of the bowl has obviously been borrowed from the Turkish earthenware of the period. It consists of four sprays of hyacinth and lily alternately, springing from the foot of the bowl, separated by flowers

resembling a scabious or cornflower branching from a long, obliquely curved leaf of serrated outline. The decoration inside the bowl is confined to a border round the rim formed by a continuous wreath of conventional foliage, and a medallion which occupies the bottom. In this medallion is a view of a city with trees in the foreground and distant mountains. Among the buildings in the middle of the landscape is a large dome surmounted by a cross, and to the right is a slender tower with a cupola, on the top of which is also a cross. It has been suggested that we have here a conventional presentation of the city of Florence. The resemblance of the dome to that of the Duomo of Florence, as rendered in the well-known mark of the Medici porcelain, lends some colour to this interpretation, but it must be said that the tall tower bears no likeness either to Giotto's campanile or to the tower of the Palazzo Vecchio. It might be suggested with almost as much plausibility that the landscape is intended for the city of Pisa, but neither proposition will bear pressing very far. The probability is that the painter was not consciously attempting to depict any place in particular, but had in mind merely a formal and imaginary scene such as is commonly employed as a background in the later maiolica paintings. Under the bottom of the bowl are the initials 'G.G.P.F.', above which are a cross potent, the date 1638, and a mark similar to that on the bowl already described.

That both of these bowls originated in the same workshop there is little reason to doubt, but the name of the master who produced them, and the locality in which he worked, must remain a matter of conjecture, until more examples from the same source, or fresh evidence from written documents are brought to light.

Baron Davillier hinted with all reserve that the bowl published by him might have been produced by Niccolò Sisti, who worked at Florence and afterwards at Pisa; the suggestion has been repeated by subsequent writers who have made allusion to this piece. All that is known of Niccolò Sisti is derived from a document published *in extenso* by Davillier. It comprises an appeal by Sisti to Cosmo II of Tuscany for protection from his creditors, and an order by the Grand Duke, dated November 25th, 1620, for the payment to Sisti of 500 *scudi* for the expenses of his kilns. From this document we learn that Sisti had been summoned by Ferdinand I, the predecessor of Cosmo II, to introduce into Tuscany the manufacture of maiolica '*alla faentina*' and of porcelain,<sup>2</sup> and that he had carried on the manufacture for several years in Florence and afterwards at Pisa; further, that he executed,

<sup>2</sup> The expression used is '*per introdurre in Toscana l'esercitio . . . delle porcellane*,' from which it is inferred that the earlier factory established by Francesco de' Medici had been abandoned, and that there had been a definite break of continuity in the manufacture of porcelain in Florence.





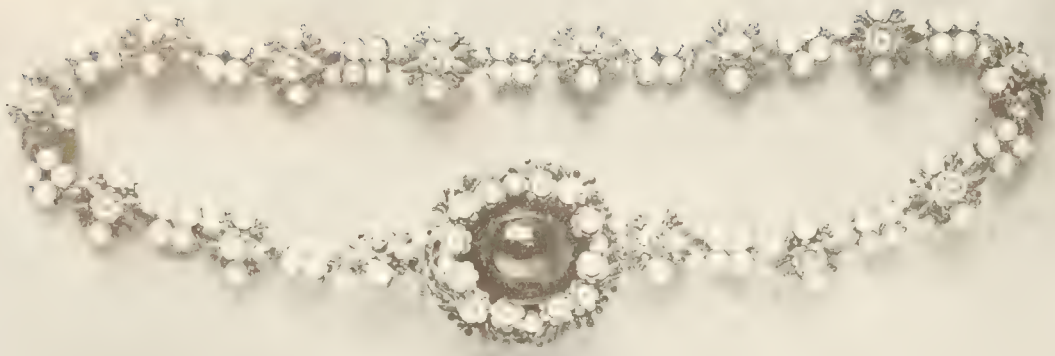
INTERIOR AND INTERIOR  
OF A BOWL, DATED 1027







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2



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by order of Ferdinand, large orders for maiolica to be consigned to Messina and to England, and for porcelain to be sent to the Duke of Bavaria. The mention of goods to the value of 440 *scudi* being sent to England is, of course, of the greatest interest, and has been used by Davillier as an argument to connect the Willett bowl, which was discovered in this country, with the Pisan fabrique. To quote the words of the Baron: 'Ne peut-on pas supposer que Niccolò Sisti, qui expédia, on s'en souvient, des maioliques de sa fabrique en Angleterre, ait également envoyé de ses porcelaines dans le même pays?' The fact still retains its significance, even though the bowl should prove to have been made not by Sisti, but by another potter who probably succeeded to his factory.

To argue that these bowls were made by Sisti, would mean that he continued at work for eighteen years after the latest date at which there is mention of him in written records hitherto published. This is not in itself an impossible assumption; but in that case, what explanation can be given of the marks 'I. G. P. F.' and 'G. G. P. F.' respectively? It is hardly likely that these initials, appearing on pieces separated by an interval of eleven years, indicate persons, both presumably of the same family, for whom the bowls were made. It is surely only natural to assume that they have some relation to the name of the maker, just as the cross and the other unexplained sign are evidently the mark of the factory. Knowing as we do that the Sisti porcelain kilns were transferred from Florence to Pisa, it is not very hazardous to conjecture

that the two last initials 'P.F.' stand for 'Pisanus fecit' or 'Pisano fece'; if that be so, 'G.' may indicate the family name of the potters who took over from Sisti the secret of porcelain-making, while the 'I' and the first 'G' respectively are the initials of the baptismal names of members of the family who either successively controlled the factory, or worked in it and signed in this way the particular productions of their own hands.

A consideration of the question in the light of the fact set forth above makes it appear a very doubtful theory to suppose, as has hitherto been suggested, that these highly interesting examples of early European porcelain are actually the work of Niccolò Sisti. That they were made by his successors seems more than probable, and that Pisa was their place of origin may also be argued with plausibility from the initials inscribed upon them. But who were these unknown potters? What were their relations, if any, with Sisti, or with Ferdinand II, who at the age of eleven, in 1621, succeeded Cosmo II? Through what cause did the manufacturer of porcelain, carried on in Tuscany, as surviving examples prove, for a period of more than fifty years, decline and die away so completely that it appeared as a new art when it was revived about 1673 by Louis Poterat at Rouen? The answers to these questions may still exist in written documents which have not yet been published, or in surviving pieces of porcelain, the origin of which their owners have been at a loss to explain. The hope of eliciting such further evidence is the excuse for the publication of the foregoing details.

## A MODERN JEWELLER

BY ROGER FRY



AT a recent meeting of the Society of Arts the distinction of Fine and Applied Arts gave rise to some vigorous discussion, from which it appeared that in some minds the distinction was of great importance and implied a certain contempt for the practitioners of Applied Arts as compared with their more dignified *confrères*, Fine artists. Among professional artists there is a certain social class-feeling at the bottom of this, a vague idea that a man can still remain a gentleman if he paints bad pictures, but must forfeit the conventional right to his Esquire if he makes good pots or serviceable furniture. This feeling is at least as old as the author of Ecclesiasticus, who tells of craftsmen that 'they shall not be sought for in publick counsel, nor sit high in the congregation, they shall not sit on the judge's seat nor understand the sentence of judgment . . . and they shall not be found where parables are spoken.'

But, ancient as it is, the feeling has, at least until quite recent times, been gradually intensified since the days when Benvenuto Cellini talked and wrangled with Popes and Kings; and the nineteenth century, with its organisation of professional painters aspiring to knighthoods and peerages, has emphasized it strongly. The excuse for this social recognition of one set of artists seems to lie in a vague feeling that the utility of the work of the Applied arts brings into play a lower kind of faculty and that the higher efforts of the imagination can only be exercised in works of art which are abstracted completely from life. Even this excuse is not a logical one, for the architect has got himself written down a gentleman, though the play of his imagination is as definitely defined as the furniture-maker's.

Whatever be the effect of this invidious and fundamentally snobbish distinction upon the despised 'Applied' artist, we are at last beginning to see that its effect upon the 'Fine' artist is deplorable, and that in proportion as he has cut

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himself loose from the fundamental limitations and conditions of design he has lost his science and craftsmanship, has become clever, conceited and unworkmanlike.

For the sake of sound views on aesthetics too, the distinction had better be forgotten, since it is as necessary to explain the satisfaction we derive from the simplest specimen of the potter's craft as, let us say, from a Rembrandt etching, and indeed the more we analyze the beauty of the most complex and freest examples of the Fine Arts, the more we are driven back upon certain fundamental properties of form and colour which hold to some extent in every real work of art, however unpretentious.

Jewellery has always counted as an applied art, although, in spite of having existed before ever clothes were, it can boast a glorious inutility. And it is characteristic of the happy change which is coming over our attitude to the arts that it is no longer impossible, as it would have been some time ago, to discuss the qualities of imagination and expression which jewellery may display.

As in all arts, the limits imposed by material and purpose must become, not fetters, but inspiration to the artist; for the jeweller, as distinct from the goldsmith, these limits are on the one hand the nature of precious stones and precious metals, and on the other the human form, and it is in the adaptation of the one set of facts to the other that the jeweller shows his sensibility and his creative power. His technical skill must be subservient to this end, and it is precisely at the time of the Renaissance, when technical skill began to become self-assertive, that the jewel was first made to show the artist's accomplishment, rather than to illustrate the beauty of precious material or to emphasize the character of the human form.

Finally, there came a time in the nineteenth century when the jewel was no longer made, and when it became the jeweller's object to show, not the beauty, but the brilliance, the size and rarity—in short nothing but the market value—of precious stones. M. Fontenay, writing in the eighties of last century, deploras the fact that the *bijoutier*, the maker of jewels, was extinct and only the *joaillier*, the setter of diamonds, survived.

Mrs. Koehler's is by no means the first attempt to revive this fascinating art, but her work demands a special attention, precisely because of its high claim to imaginative and creative power, which have so long been supposed the prerogative of the 'Fine' Arts. There are two grave difficulties about any discussion of jewels regarded as works of art and not as historical documents, one, that the chief means of expression is by colour, which can only be hinted at in reproduction; the other, that we are talking of them out of their fundamental relation with the human figure. This is particularly the case with the jewels here illustrated,

because Mrs. Koehler has always had the good fortune to make jewels for particular people, has always in her design had the form, the colour, the general character of the wearer in view. It is to this intimate feeling for the purpose of her works that they owe much of the evident distinction which they alike possess and confer. Her success lies, I think, precisely in this, that she does not attempt to create in the abstract, but allows her ideas to form themselves according as her sensibility to the character of the person and the precious material dictates. It may be objected that this limits the uses of her jewels to those for whom they were made: an objection, perhaps, in the case of ephemeral things, but are not all enduring objects of art returned at last by the whirligig of time to the people for whom they were originally made? Some social upheaval must surely one day give back to the Rothschilds of a future age the incalculable values of a Waddesdon bequest, and the Church take back the altar-pieces temporarily preserved for her in the Museums of Europe.

But be this as it may, we are forced here to consider Mrs. Koehler's jewels as separate objects apart from all those subtle adjustments and harmonies at which I have hinted. And even so, surely they mark a surprising achievement for an age when the secrets of the crafts have been at once vulgarized and degraded. Of her remarkable technical skill there can be doubt, for although it is never obtruded, it is evident that Mrs. Koehler's ideas often pose problems which only consummate skill could solve. One of the best examples of this is a ring which unfortunately did not lend itself to reproduction. Here the idea came from the desire to bring out the liquid splendour of a pigeon's-blood ruby of great size and unusual form. To express this, she conceived it as carried in a translucent chalice of enamel held together by a design of doves drinking. In spite of the minute dimensions, the design has breadth and vitality, and as regards colour, an effect of rare harmony results from the blueish tinge which the denser enamel of the figures takes upon the more transparent ground of light that has filtered through the depths of the ruby and in turn become slightly purpled by the thin shell of enamel. But this harmony, in which the colour of the ruby assumes a new aspect, depended entirely for its success upon the formation of a shell of enamel of extreme tenuity, and this could only be attained at the cost of innumerable firings. So much by way of example as regards a technical skill which is all the more admirable in that it never obtrudes itself upon our notice by any *tours de force*. I ought, however, to add that Mrs. Koehler's use of gold is remarkable both for the fact that she works it at 22 carats and that she never polishes it. This implies the need for a peculiarly clean and









broad handling, since it allows of none of that shop-finish which is so useful to obliterate niggled and uneasy workmanship.

The general ideas of her design are inspired, as I have said, by the material at her disposal; and the choice of her palette, the delicate adaptation of dull or transparent enamel over gold, shows a remarkable sense of material beauty. In her choice of stones, it need hardly be said, she is not governed by the conventional values of the market and she makes full use of imperfect stones cut in rough cabochon. Herein she shows what tradition in jewel design appeals most to her. It is evident that for her the greatest jewel design is that which has barbaric rather than sophisticated beauty, the crown of Receswind, or the Alfred jewel, rather than Benvenuto Cellini's or Jean Collaert's pendants. And yet she knows too that the jewels must belong to their own age, must not be wilfully or consciously archaistic in design. She knows that we admire Byzantine or Merovingian jewellers not because their work is rough or clumsy—for they show great technical accomplishment—but because they respect the life of the material, and design their ornament with a line that has nothing of geometric rigidity on the one hand, nor of capricious or accidental aberration on the other; and above all because they show a just sense of mass and of interval in their designs. It is rather these fundamental principles for which Mrs. Koehler has gone to primitive jewellery, than for any actual suggestions of pattern or arrangement. Indeed, her work, while it keeps vitality and breadth, while it avoids anything like sophistication or *mièvrerie* is evidently civilized, undeniably modern. If I were to criticize adversely any of her work, it would be that in the balance which must be found between architectonic austerity and orderliness of plan, and that picturesque freedom which modern conditions of society, modern nonchalance and slightness of gesture seem to imply, she has at times inclined too much to the modern.

But this is hypercriticism and certainly would not apply to most of the jewels illustrated here, to the necklace, for instance (colour plate, p. 171), with its splendidly architectural building up of rectangular forms nicely adjusted to the curves of the neck, flexible and delicate in spite of the geometrical simplicity of its elements. The colour harmony here is admirable in its novelty and completeness. The whole effect is of intense, subdued splendour, a harmony of gold and golden pearl with the rubies—here cut into delicate flower shapes—striking a slightly cooler, more violet note by way of contrast.

I may call the attention of those who have the opportunity for seeing the original to the rare beauty of colour of the necklace (Plate. Fig. 1). Here all leads up to the inscrutable intensity, the

unfathomable blue depths of the great cabochon sapphire, by a delicate tracery of leaf and fruit forms enamelled in opaque blues and greens upon the gold. The gold itself is just chilled and powdered with a faint enamel to keep it in harmony with the cool key, and finally the gold-petalled diamond flowers, which surround the sapphire and lie scattered along the chain, tell as mere notes of acuter intensity in the dreamy and romantic harmony. In this necklace the mood has been set by the character of this splendid stone,

‘Cloven through like night with flame

Dyed round like night with blue,’

and the mood was inevitably one of mystery and glamour. The work, of surpassing technical difficulty, has the fragile delicacy of a wreath magically transmuted into adamant and gold.

Altogether different in effect is the other set of necklace and pendant (Plate. Figs. 3 and 4). Here the large rounded forms of rough emerald bosses and great milky pearls suggested a less disconcerting mood, one of bland serenity, of Pagan amplitude and ease. The great flat emerald of the pendant might indeed have been too sombre for such a theme had not the artist given it a mild radiance by the efflorescence of pearls with which it is encircled. For such a conception as this, any delicate or fantastic tracery of gold work and enamel was prohibited, and Mrs. Koehler has shown what an effect of richness and suavity can be obtained by geometrical forms. Only a delicate sense of balance and interval could have made out of this arrangement of circles and ovals a design so massive, imposing and rich. Anything approaching the tightness, the mechanical regularity, of most modern jewellery would have made such a planning intolerable. Particularly to be noticed in this piece is the delightful device by which the smaller stones of the clasp receive their due weight by means of the clear, deeply cut, circular mouldings of the bezels.

Indeed large and imposing as the general design of each of these pieces is, it is only when one looks at the minuter details, that their full beauty is apprehended; or rather, it is only when one examines the smallest details, that one finds the explanation of one's more immediate enjoyment.

Such a reconciliation as Mrs. Koehler has attempted between barbaric vitality and preciousness has always marked the best products of Chinese art, even in comparatively recent times; and in setting the magnificent carved agate of Chinese workmanship (see coloured plate), Mrs. Koehler has shown her power to create along similar lines. In spite of the extreme thinness of the border which practical considerations dictated, she has found it possible to create a design in which without monotony or heaviness, something of the noble bluntness of statement of the Chinese lapidary is suggested.

## A Modern Jeweller

But of this power of creating designs which have the vitality and self-containedness of great primitive art, nothing is more striking than the paste gems (see coloured plate). The technical difficulties of this method of casting glass of different colours in the form of cameos are very great—indeed, the art has but rarely been practised since classical times—but these are not perhaps so great as the difficulty of finding forms, which upon this small scale shall be dignified and impressive, shall arrest and intrigue the eye. And such an arresting design, in spite of its elementary simplicity, Mrs. Koehler has here created.

A more ambitious essay in linear design is the pendant (Plate. Fig. 2) with a head outlined in gold wire soldered upon a slightly relieved gold plaque. It shows what richness of decorative

effect can be got with a few well-balanced elements of form when the material in which the artist works has already of itself such sensuous beauty.

The jeweller plays with the richest, the most noble palette that the material world affords, and it is lamentable to see to how little purpose he can usually combine its splendours. To use this palette aright needs not only a scrupulous refinement of taste, not only inexhaustible fertility of invention, but an imaginative sympathy and a real creative effort which are just of the same order as those which the 'Fine Artist,' the creator of great figure design, displays. It is in the imaginative and definitely poetic quality that Mrs. Koehler's jewellery marks such an important moment in the modern revival of craftsmanship.

## NOTES ON SOME PORTRAITS OF THE EARLY NETHERLANDS SCHOOL

BY W. H. JAMES WEALE

### THREE PORTRAITS OF THE HOUSE OF BURGUNDY



DR. OSWALD RUBBRECHT'S monograph, *Trois Portraits de la maison de Bourgogne par Memlinc*,<sup>1</sup> is in many ways a most important and interesting contribution to the history of art—important (1) as establishing the identification of three fine contemporary portraits of Charles the Bold, Margaret of York and Mary of Burgundy; (2) as explaining the reason of Memlinc's not having followed the traditional relative position of the three kings in his picture of the *Adoration of the Magi* at the hospital of Saint John at Bruges; and (3) as corroborating recent conclusions concerning the early history of Memlinc's career at Bruges.

1. As a rule the oldest of the three kings occupies the place of honour and is distinguished by the magnificence of his costume, as, for example, in the representations of this subject by Roger De la Pasture, Dirk Bouts and by Memlinc himself in the 1480 altar-piece of the Tanners of Bruges, all three now in the Munich gallery. In the picture at the Hospital the second king has the place of honour and the most sumptuous apparel. The anatomical characteristics of this figure correspond with those of Charles the Bold's authentic portrait painted in 1477, as also with the detailed description of his appearance written by Chastellain in 1467. This correspondence extends even to the arrangement of the hair, the only difference being in its colour. The

chronicler in his description of the duke's person tells us that his hair was black, doubtless meaning very dark brown as represented in the authentic portraits; but Memlinc has here given the second king brown hair inclining to red, which at the close of the fifteenth century was considered the ideal of beauty, and therefore generally given to the hair of Our Lady and the saints in paintings of that period. It is also just possible that Charles may have modified the colour of his hair by artificial means such as that given by his contemporary Catherine Sforza, daughter of Galeazzo, duke of Milan, and quoted by Dr. Rubbrecht.

2. Several representations of Margaret of York have come down to the present time, but the only authenticated contemporary portraits are those by two miniaturists in illuminated manuscripts executed for her; one of these, which she gave to the Poor Clares, is still preserved in their convent at Ghent; in the other, now in the Royal Library at Brussels, she is represented eight times: twice kneeling at a prayer desk, and six times as exercising works of charity. Both bear her autograph with her arms and motto. The Society of Antiquaries possesses a portrait painted on panel, evidently an early copy of a good original. There is also a careful drawing in black and red in the well-known volume of portraits in the Town Library of Arras. Dr. Rubbrecht, on examining the figure of Saint Barbara in the altar-piece of Saint John's Hospital at Bruges, painted by Memlinc in 1479, finds that her features agree with the four best portraits, and though not quite exactly with any one of them, still so closely in many respects with each one, that the slight divergences may be probably due to a few years' difference in

<sup>1</sup> 63 pp., 26 phototypes. Bruges, 1910.









## Notes on Some Portraits of the Early Netherlands School

the date of their execution. His conclusion that in this figure of Saint Barbara we have the finest and most authentic portrait of Margaret of York is strengthened by the fact that the Saint Katherine, the only other female figure in the picture besides Our Lady, is undoubtedly a portrait of Margaret's daughter, Mary of Burgundy.

3. The introduction of the portrait of Charles in the *Adoration of the Magi* and of Margaret and Mary in the altar-piece<sup>2</sup> goes a long way to prove that Memlinc wished thereby to express his gratitude for favours received. It may be objected that it is possible that the Hospital brothers bid him introduce their portraits thus, but the date of 1479 (the year of Philip's death) on the tombstone on which a weeping woman is seated in the Dantzic altar-piece, with the painting of which the brothers had nothing to do, makes this improbable, and I think the opinion formed by me some time back<sup>3</sup> is now proved, and that Memlinc owed his position at Bruges to his having been chosen by the Dukes Philip and Charles to accompany their ambassadors to the English court to paint the portrait of Margaret of York and treat for her marriage to Charles.

The author's detailed anatomical analysis of each of the portraits is clearly stated and its exactness fully borne out by the accompanying photographic illustrations, the printing of which is excellent. This careful study is one of several by the same author on the origin of the family type of the house of Habsburg, as to which a dissertation will in the course of this year be published by Van Oest of Brussels.

### THREE PORTRAITS ATTRIBUTED TO JOHN VAN EYCK

A NUMBER of the paintings in the collection of Thomas Lord Howard, Earl of Arundel and Surrey, were in the possession of the Countess his widow at the time of her death at Amsterdam in 1655. An inventory of these was then drawn up, in which occur the following entries of paintings ascribed to John van Eyck:

1. Un ritratto di homo in profil. Disegno de Jan van Eyck.
2. Teste de donna vecchia.
3. Ritratto de Gio. van Eyck de mano sua.

The first of these is the little panel until recently at Greystoke Castle in the possession of H. C. Howard, Esq. It is undoubtedly part of the figure of a donor kneeling under the protection of his patron Saint, cut out of a large picture of the

second half of the fifteenth century.<sup>1</sup> Of the second painting nothing further is known. The third is the fine bust portrait of an elderly man in the National Gallery (222). Although there is no documentary evidence in support of my opinion, I have not the slightest doubt that it is really the portrait, not of John van Eyck, but of his father-in-law. Judging by the painting, the man appears to have been about sixty or sixty-five years of age in October, 1433, consequently he would have been between 33 and 38 when Margaret was born in 1406. The strong resemblance between the features of the two persons, to which my attention was first called by a lady, has been confirmed by my friend, Dr. Oswald Rubbrecht, who has made a special study of the recurrence of features in families and is certainly one of the most competent judges in regard to this subject. After a careful comparison of the portrait of Margaret in the Bruges museum with two photographs of the National Gallery portrait, he writes:

'Le front paraît avoir une conformation bien différente dans les deux figures, mais à partir des yeux il n'y a presque que des ressemblances. La charpente osseuse, indiquée surtout par l'écartement et la forme des pommettes et par la forme des maxillaires, est à peu près identique dans les deux visages. La lèvre supérieure est à peu près identique dans les deux cas. La lèvre inférieure de Marguerite est plus grosse que celle de l'homme, mais a absolument les mêmes caractères quant au reste. Même fossette aux commissures des lèvres dans les deux cas, un peu plus accentuée toutefois chez l'homme. Le nez a dans les deux portraits les mêmes caractères. Ce qui est surtout remarquable, c'est que dans les deux cas on constate à l'union des  $\frac{2}{3}$  supérieurs et du  $\frac{1}{3}$  inférieur du nez le même renflement empiétant en partie sur le dos du nez. Yeux identiques. Ceux de Marguerite van Eyck sont gris bleu. Dans les deux cas fossette très caractéristique près de l'angle externe de l'ouverture palpébrale. Marguerite montre du côté interne du sillon orbito-palpébral supérieur, une bride qui se voit aussi très bien du côté droit de l'homme. S'il m'était permis de formuler une conclusion, c'est que vous risquez fort peu de vous tromper en identifiant "L'homme au chaperon rouge" avec le père de Marguerite van Eyck.'

As to the only other detail required to complete the comparison, the colouring of the man's eyes, I applied to Sir Charles Holroyd, who has very kindly sent me the following note: 'The colouring of the eyes is grey-green; the centre of the iris near the pupil is yellow green, . . . the outer rim is much darker, a grey blue . . . The total effect of the various colours in the eyes is grey-green.'

<sup>1</sup> See Vol. vi of this magazine, p. 249, and my 'Hubert and John van Eyck,' pp. 171-172.

<sup>2</sup> For permission to reproduce these I am indebted to the author.

<sup>3</sup> See vol. xv, p. 314 and xvi, p. 49, of this magazine and 'Memlinc' by W. H. J. and J. C. Weale, p. 27 to 29.

# BASTIEN LEPAGE'S *PORTRAIT OF SIR HENRY IRVING*

BY C. J. HOLMES

**B**Y the permission of Mrs. James Carew (Miss Ellen Terry) I am enabled to illustrate in *THE BURLINGTON MAGAZINE* the portrait of *Sir Henry Irving*, by Jules Bastien Lepage, which she has recently presented to the National Portrait Gallery. This generous gift was accompanied by the kindly request that the proceeds of the sale of the photographs of this little masterpiece should go to the Actors' Orphanage; hence in waiving this condition so far as reproduction in *THE BURLINGTON MAGAZINE* is concerned, Mrs. Carew has a second claim to our gratitude.

The intrinsic value of this picture to the nation is immensely increased by a consideration which hasty critics of portraiture are apt to overlook. Famous men are more common than fine portrait painters—in England at all events. Hence an institution like the National Portrait Gallery can never hope to rival one like the National Gallery in the sustained perfection of its contents. Presuming a quite ideal state of affairs, in which every great personage was represented by the best portrait extant, we should still have terrible artistic inequalities. Even in the epoch of Reynolds and Gainsborough some great men, for one reason or another, were painted only by indifferent painters. How much more pitiable is the lot of those who come to be painted at a moment when there lives no master of the first, or even of the second, rank! Doomed to eternal malrepresentation, they survive as blots on the collection which possesses them, the targets of endless criticism, the despair of successive curators. The majority of our famous men luckily hold a sort of intermediate position. If immortalized by certain bad portraits, they exist also on one or more canvases of considerable merit, and it is the aim of every collector of portraits to substitute, as opportunity permits, the latter class for the former, though it is with the inferior works that he may have to be content at the outset.

Some years ago the National Portrait Gallery was presented with a larger portrait of Sir Henry, after the profile by Millais; a canvas valuable rather as filling a gap in the collection than for any great intrinsic merit. The little picture now presented by Mrs. Carew not only has the advantage of being painted from life, but of being painted at the very summit of his brief career, by an artist no less distinguished in France than Millais was in England. The famous full length by Whistler is the only Irving portrait which could possibly be brought into comparison with it, but to a London gallery, where every inch of space is badly needed, and where the light is uncertain, the modest scale of the Bastien Lepage and its livelier tonality are distinct advantages.

And the scale admits, nay almost compels, a nicety of craftsmanship which was impossible on the larger canvases which the artist was wont to utilize for his peasant subjects. There outward weightiness of mass and solidity of pigment have their part in the effect at which the artist aimed; in his rare little portraits, such as the *Sara Bernhardt* and this *Irving*, the delicate liveliness of touch gives point and refinement to the characterization.

Few if any modern painters could model a face so thoroughly, without losing that suggestion of momentary poise, which is rarely caught except in a sketch: yet this quality makes all the difference between a bad portrait and a good one. Possibly the rapid touches with which the hands and other accessories are put in add to the sense of liveliness, and make the dexterous finish of the head seem even more perfect than it is. In that case we must regard the incompleteness of the work as a fortunate accident, for whatever the cause we have here the most vivid, intimate and characteristic portrait of Irving that exists. Curiously enough he would seem himself to have had no liking for his picture; so it is to the better judgment of Mrs. Carew that we owe the preservation of the canvas in the past, as in the present we owe it to her generosity that it should have become a national possession.

## AFFIDAVITS CONCERNING THE WAX BUST OF

*FLORA*

[The following copies of affidavits by Messrs. Albert Dürer Lucas, Thomas Whitburn and John Stephens, with regard to the wax bust of *Flora*, appear to us a contribution towards a final consensus of opinion on the question of its authorship. In any case, it seems desirable that students of the subject should have in an accessible form these sworn statements, of which any theory concerning the origin of the wax bust must take account.—ED.]

### IN THE MATTER OF THE *FLORA* BUST

*This is the Declaration marked 'J. S. 1' referred to in the Declaration of John Stephens taken before me this 14th day of May, 1910.*

(Signed) FRANCIS GILMAN,  
A Commissioner for Oaths.

I, ALBERT DÜRER LUCAS, of 50 Padwell Road, in the County Borough of Southampton, Artist, only son of Richard





PORTRAIT OF SIR HENRY IRVING BY THE EARL OF LIVERPOOL  
 PRESENTED BY 'MISS FLEMING' TO THE NATIONAL  
 SOCIETY OF ARTISTS, C. 1890, *the National Portrait Gallery*





## *Affidavits concerning the Wax Bust of 'Flora'*

Cockle Lucas, Sculptor who was born in Salisbury in the year 1800, and who, in the year 1846, resided at No. 40 Nottingham Place, London, Solemnly and sincerely declare as follows :—

1. I was born in the year 1828, and in the year 1846 was residing with my Father at 40 Nottingham Place aforesaid.
2. I well remember the circumstances relating to the *Flora* Bust. Mr. Buchanan, a well-known London Art Dealer, wished to have a certain oil painting which he sent to my Father's house by the hand of Captain Berdmore, reproduced in the form of a wax bust. This picture (of which at the time I made a small copy in oils, still in my possession and lately reproduced in various illustrated journals) was attributed at that time to Leonardo da Vinci, but now to some artist of his school, has been definitely and authoritatively traced to the possession of the late Miss Morrison, of Basildon Park, and was recently exhibited by her with several of my Father's works in wax at the Exhibition of pictures held at the Grafton Gallery, London, in November, December and January last. I assisted my Father in the preparation of the Clay for the model. He procured the clay from a firm of Potters in Lambeth.
3. I saw the said Richard Cockle Lucas at work from day to day upon the clay model of the *Flora* Bust and have a perfect and vivid recollection of the circumstances and incidents connected with its entire production. When the clay model was completed, I assisted my father in taking the plaster mould. It was my Father's custom to procure the wax he used for casting his figures from wax chandlers and others in the form of candle ends which were melted and poured into the plaster mould. To obtain a proper distribution of the wax on the interior surface of the mould, it was necessary to turn about and rock the mould, a task requiring considerable strength and care and in which I assisted. When the wax cast was removed from the plaster mould, I assisted my Father by colouring the hair and the flowers thereupon and in modelling and colouring the flowers for the right hand which rested near the left breast of the figure.
4. As Mr. Buchanan did not complete his share of the transaction the Bust was cast upon my Father's hands. Shortly afterwards Buchanan left England, and his stock of pictures was disposed of by auction by Messrs. Christie, Manson and Woods.

5. The Bust was subsequently removed to the house my Father built at Chilworth, where it was a prominent object in his studio for many years.
6. About the year 1861 my Father draped the figure as shown in the photograph taken from it by him and which has been recently frequently produced.
7. After the death of my Father, the house was purchased in 1883 by Mr. Simpson, and I removed the bust and many other works of my Father to my own premises, 'Chilworth Grove' adjoining and stored them in a wooden shed or outhouse.
8. In the year 1888 Mr. Simpson bought my house also, and he made it a condition that I should include all the large groups and figures including the *Flora* Bust as well as a great number of smaller works and medallions in wax in the purchase. This I did and the *Flora* Bust passed from my possession to that of Mr. Simpson.
9. I was intimately acquainted with my Father's affairs and knew the whole details of his association with Buchanan and every particular relating to the production of the wax Bust from the Basildon picture. Never, under any circumstances either for reproduction, repair or any other similar purpose whatever did my Father procure nor was he entrusted with any wax bust for reproduction, and I assert most positively that the clay model was the unaided and entire handiwork and creation from the Basildon picture, of my Father alone.
10. I am now 81 years of age, following my profession as an Artist in good health and with a perfect recollection of the before-named particulars and the circumstances surrounding my life in London at the time my father made the *Flora* Bust.
11. It was the custom of my Father to fill up the cores of his larger works in wax with any odd materials he found ready to his hand, and I was quite assured some such material would be found in the *Flora* Bust as was afterwards demonstrated.
12. Mr. Thomas Whitburn of Guildford was my friend and fellow-student at the British Museum Schools, and a constant visitor at my Father's house. He was regarded as quite a friend of my family, and had unrestricted access to my Father's studio with me.

AND I make this solemn Declaration conscientiously believing the same to be true

## *Affidavits concerning the Wax Bust of 'Flora'*

and by virtue of the provisions of the Statutory Declaration Act, 1835.

DECLARED AND SUBSCRIBED at  
Southampton, in the } (Signed)  
County of South- } ALBERT DÜRER LUCAS.  
ampton, this 14<sup>th</sup> }  
day of May, 1910, }  
Before me,  
(Signed) FRANCIS GILMAN,  
A Commissioner for Oaths.

J. S. 2.

### IN THE MATTER OF THE FLORA BUST

*This is the Declaration marked 'J. S. 2' referred to in the Declaration of John Stephens taken before me this 14th day of May, 1910.*

(Signed) FRANCIS GILMAN,  
A Commissioner for Oaths.

I, THOMAS WHITBURN, of 'The Rosary' Guildford in the County of Surrey Artist, Lecturer upon Art and Honorary Curator of the Town pictures, Solemnly and sincerely declare as follows:—

1. In the year 1845 and for some years afterwards, I was studying Art at the National Gallery and the British Museum. In 1845 while engaged in the British Museum print room copying drawings by Raphael, I first saw Mr. Richard Cockle Lucas, who was then busily occupied reproducing in ivory Albert Dürer's celebrated carving in hone stone. In the following year 1846, the said Richard Cockle Lucas, assisted by his son, Albert Dürer Lucas, worked on his restored models of the Parthenon which were purchased by the Trustees of the Museum, and as I was then making a series of drawings of the friezes of the Parthenon, which are still in my possession, we, being mutually engaged upon the works of Phidias, became acquainted and speedily intimate.
2. The said Richard Cockle Lucas was then living in Nottingham Place. He invited me to his house and subsequently I became a constant visitor, frequently making prolonged stays. At this time a Captain Berdmore who had been Barrack Master at Winchester brought from the well known dealer Mr. Buchanan, a picture in oils, then attributed to Leonardo da Vinci, which he (Buchanan) had been commissioned by Sir T. Baring to sell, owing to the prejudice which Lady Baring had to its nudity. The picture was placed upon an easel in the said Richard Cockle Lucas' studio and was the original picture from which the Flora bust was copied. I can distinctly remember seeing the said Richard Cockle Lucas actually working on the wax cast

copied from this picture sent by the said Buchanan and I have a clear recollection of the account he then gave me of the reason why Sir T. Baring wished to dispose of the picture. I am quite sure that the wax bust was a cast from a clay model made by the said Richard Cockle Lucas and that the picture in question was the only object from which he worked. There was no other bust or model resembling the picture in the studio, neither for reproduction nor repair. If there had been I must have seen it in my frequent visits. I often saw the said Richard Cockle Lucas working with clay and also with wax on life sized busts and other works. At this time he made in wax some admirable copies of certain famous bronzes in the British Museum, which he most skilfully coloured in imitation of the originals. Two of these were purchased by Prince Albert.<sup>1</sup>

3. I distinctly remember seeing the said Albert Dürer Lucas, who was my companion and fellow Student at both the National Gallery and British Museum, colouring the flowers in the hair of the *Flora* Bust.

4. I remained on intimate terms with the Lucas family until the Spring of 1849 when I went to Italy where I remained until the Autumn of 1851, studying painting during that period in Rome, Florence and Venice. On my return I resumed my former intimacy with them. At that time the said Richard Cockle Lucas had left London and was living at Otterbourne near Winchester and within four miles of Chilworth where he subsequently went to reside and where in 1883 he died. The said Bust remained continuously in the possession of the said Richard Cockle Lucas and for many years when visiting him at Chilworth I have seen the said Bust.

AND I make this solemn Declaration conscientiously believing the same to be true and by virtue of the provisions of the Statutory Declaration Act, 1835.

DECLARED AND SUB-  
SCRIBED at Guildford } (Signed)  
in the County of Surrey, } THOMAS WHITBURN.  
this 13th day of May, }  
1910.

Before me,  
(Signed) GILBERT H. WHITE,  
A Commissioner for Oaths.

### IN THE MATTER OF THE FLORA BUST

I, JOHN STEPHENS, of 5 Albion Place in the Town and County of the Town of Southampton a Solicitor of the Supreme

[<sup>1</sup> These copies of the so-called 'Bronzes of Siris' are now in the Royal Library at Windsor Castle.—ED.]



## *Affidavits concerning the Wax Bust of 'Flora'*

Court of Judicature in England, do solemnly and sincerely declare as follows :—

1. On the 13th day of May 1910, I attended at Guildford in the County of Surrey and there produced to Thomas Whitburn the Declaration marked 'J. S. 2' hereunto annexed which had been prepared from written instructions by the said Thomas Whitburn. The said Thomas Whitburn read the said declaration through in my presence and conversed with me on the various incidents stated therein. His mind was perfectly clear and he attended with me at the office of a Commissioner for Oaths to make the said Declaration.
2. On the 13th day of May 1910 I attended Albert Dürer Lucas at Southampton and there read to him the Declaration marked 'J. S. 1' which had been prepared from written instructions received from the said Albert Dürer Lucas. The said Albert Dürer

Lucas conversed with me on the various incidents stated herein and took me through various rooms in his house showing me many wax figures and groups modelled by his Father Richard Cockle Lucas. The said Albert Dürer Lucas remembered very well the details stated in the said Declaration and his mind was perfectly clear.

AND I make this solemn Declaration conscientiously believing the same to be true and by virtue of the provisions of the Statutory Declaration Act 1835.

DECLARED AND SUB-  
SCRIBED at Southamp-  
ton in the County of } (Signed)  
Southampton this 14th } JOHN STEPHENS.  
day of May 1910.

Before me,

(Signed) FRANCIS GILMAN

A Commissioner for Oaths.

## ❧ ART BOOKS OF THE MONTH ❧

AESTHETIC AS SCIENCE OF EXPRESSION AND GENERAL LINGUISTIC. Translated from the Italian of Benedetto Croce by Douglas Ainslie. London: Macmillan. 1909. 10s.net.

SYSTEM-MAKING has many dangers, and not the least, perhaps, lie near that desire for simplicity which attracts, and ought to attract, all who struggle to think clearly. It is the very business of philosophy to analyse, but in the eagerness of analysis it is very easy to wash away the essential element. The author of this book, Benedetto Croce, wishing to find the simplest term for Art, finds the fundamental aesthetic fact in a direct perception, (or 'intuition,' as he calls it), of the type 'I have an impression of rain falling, of a river flowing' (p. 71), a perception so direct and clear that he who has it can express and communicate it. There are plenty of logical difficulties involved in Croce's formula and in the use he makes of it. For example, it seems altogether wrong to deny, as he denies, any conceptual element to the basis of Art (p. 394). How could there be any construction or elaboration without this? And how, as Croce himself asks elsewhere, could there be a great work of art without elaboration? How, indeed, could there be a definite perception at all? Even to say 'this rain,' 'this river,' requires a long previous work of discrimination, and discrimination implies abstraction and generalization. But a difficulty more fundamental for Art meets us at the outset.

Is there not an ultimate difference between the consciousness of an impression and the consciousness that the impression is beautiful? Have we not here two distinct and irreducible operations of the spirit? They may be united, but can they

be the same? A man may see a Norman arch never so clearly, he may draw it as 'faithfully' as an accurate photograph, if he does not see it as beautiful, he has no aesthetic experience whatever. What then is this? This other experience added to the experience of perceiving that the impression is there?

Everyone who has ever, as we say, 'come to see' that a thing is beautiful has experienced the change, has felt, however slightly, the shock of the new addition. And the addition appears the addition of a new *quality*. One does not see any more lines, or any fresh lines, in the arch: one sees the old lines differently. Croce, apparently, does not agree with this. He would analyse the sense of beauty into that consciousness of triumphant activity experienced when one has gained so clear a hold on any impression that one can reproduce it. Now there is a common element, no doubt, the element of active satisfaction, in all such triumphant activity, and no doubt Croce does well, and very well, to call attention to the active side in the creation and enjoyment of all beauty. But if it were *only* a matter of triumphant expression, then the experience of designing a complex (and hideous) mechanical model ought to be considered as much an experience of beauty as that of Ictinus when he planned the Parthenon. Sometimes Croce seems aware of this difficulty, but does he meet it? It can hardly be met fully by the formula of co-ordination among impressions, harmony in diversity, unity in variety, as essential to a work of art—a formula towards which he often appears to lean (*e.g.*, p. 41). For, apart from its obvious application to the mechanical model, this formula, taken alone, would put a

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well-planned novel such as Trollope's 'Barchester Towers' on a far higher level than Sappho's broken song of the apple out of reach on the topmost bough. Croce says, and it is a fine saying, 'By elaborating his impressions man frees himself from them' (p. 35); but the freedom gained by the elaboration that discovers beauty appears a unique freedom. To say this is not to imply that there might be no aesthetic value in all order, only, if the metaphor may be forgiven, that the further shoot of spiritual activity which makes the tree of Art cannot be explained by a mere increase in complexity, the elements remaining the same as before. No amount of combination and permutation among order and variety, *merely as such*, will give that further element which distinguishes the satisfaction produced by a perfect time-table from that felt, say, in the outline of a pillar-base pencilled by Michael Angelo.

Some would find the distinctive element in a necessary reference to sense-perception, actual or possible, the expression itself involving a satisfaction to sense: but it is doubtful if Croce would adopt this view completely, in spite of his insistence on the 'concrete' in all artistic intuition (e.g., p. 388). In any case this conception does not seem enough, for certainly a good *chef* expresses his ideas in a fashion that is eminently satisfactory to sense, and yet the best cook that ever lived is not so great an artist as the meanest poet. If art involves satisfaction to sense, it must be sense-satisfaction of a *peculiar* kind, and this suggests that after all the peculiar element of beauty might also be found, as Plato thought, in things that were not, and could not be, embodied fully in any sensuous manifestation.

In a lecture printed as an appendix to this book Croce fills the gap in a different way, and a way that is sufficiently surprising after the somewhat arid tone of the treatise. For he asserts in the strongest possible terms that all art requires *emotion*. 'This alone affords the supreme criterion for distinguishing true from false works of art, those with insight from the failures. Where there are emotion and feeling much is forgiven; where they are wanting, nothing can make up for them. . . . We do not ask of an artist . . . that he should astonish us with the richness of his imagination, but that he should have a *personality*, in contact with which the soul of the hearer or spectator may be heated' (p. 387).

Croce makes an attempt to identify such emotion with the 'pure intuition' of his treatise, but it can scarcely be held that his argument is satisfactory. But though the necessity of emotion may not be demonstrated by Croce, it might be true for all that: and it certainly coincides with what many lovers of beauty understand themselves to feel. If it is true, important inferences might be drawn

in the sphere of natural beauty. Croce denies any beauty to Nature, but on his own principles there seems no reason why he should take this remarkably bold step except on the assumption—for assumption it is—that no spiritual activity exists behind the phenomena of Nature. Certainly those phenomena are often as obviously 'beautiful' (in the plain man's sense of the word) as any of the works of art, and if such beauty implies emotion in the latter case, why should it not in the former? Why should not the conviction of Wordsworth and Shelley be justified that in the apprehension of natural beauty the spirit of man held converse with a spirit that was moving everywhere; a spirit that differed only from man's in being vaster and more Protean?

Croce cuts out entirely the question of external truth in art, for he holds that aesthetic perception as such has nothing to do with the actual existence of things. But this leaves untouched a whole range of problems, perhaps the most enthralling in Aesthetic. Why is it, after all, that the artist is impelled to represent things, and to discover more and more about their manifestations? The idea that it is only to provide himself with a stock of themes appears as inadequate to explain the artist's hunger for reality, as it is impotent to account for the beholder's sense of a revelation. The artist may go behind the obvious work-a-day appearance of things, no doubt he often does, but if appearances were not somehow significant, why give himself all this endless trouble about them? To hold that art has no concern with other reality is to make a dull tautology of Keats' haunting line.

F. MELIAN STAWELL.

TITIAN. By Charles Ricketts. With 181 plates  
London: Methuen. 15s. net.

As in several other volumes of the same *format*, the letterpress of this book might seem merely an essay introductory to a number of half-tone reproductions taken from the German series 'Klassiker der Kunst.' It would be wrong to dismiss Mr. Ricketts so lightly. His book must be regarded as a valuable supplement to existing works on Titian—no small credit, considering what that literature is, and how thoroughly of recent years Mr. Claude Phillips, Dr. Gronau and other distinguished critics have sifted the voluminous material accumulated by Crowe and Cavalcaselle. By restricting himself absolutely to the thing of which he has first-hand knowledge, by approaching Titian from the point of view of a working painter, the author achieves true originality. His manner is at once stimulating and concise, and by avoiding the common practice of padding out his pages with a *rechauffé* of accepted historical and biographical facts, he completes his survey of a vast subject in less than two hundred pages.

A comparison of the plates with those published



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by Dr. Fischel four years ago, in the parent German volume, will indicate the nature and the extent of Mr. Ricketts's contribution to Titian-study. Many dates are definitely altered on technical grounds; a cumbrous mass of studio-replicas and schoolpieces is relentlessly swept away, and the appendix is confined to two subjects—a group of paintings in which the hand of Francesco Vecellio seems traceable, and a group of drawings (with one exception, Pl. CLXX) of unimpeachable authenticity. We might perhaps venture to question the placing of Mr. Benson's little *Madonna and Child* among the master's works, and the Prado *Mater Dolorosa* of the year 1554, preferring in the latter instance the version from a French collection, which was published in these pages some years ago. The omission of the Temple Newsam picture is the one notable gap in the illustrations.

In the text, the paintings are reviewed in chronological order, attention being paid almost entirely to their technical characteristics and their present condition, points on which no one can speak with quite the same authority as a painter. Yet we could wish sometimes that the author had kept less rigorously to his self-denying programme. For example, he hardly touches the vexed question of the date of Titian's birth. But upon this the whole troublesome question of Titian's early work hinges, and several of Mr. Ricketts's decisions tell against the current dating which he seems to accept, though here, as elsewhere on historical points, he is careful to avoid a too positive declaration. In considering the connexion of Titian and Giorgione, he is all for Titian's authorship in the case of works like the *Ariosto* and the *Pitti Concert*, which many regard as Giorgione's, if not altogether, at least in their inception.

Once off this debateable ground Mr. Ricketts moves more freely, and his enthusiasm for what is most perfect in Titian's art makes him fresh and stimulating company. Now and then he slips, as in the reference to Ruskin (p. 171), who from first to last never wavered in his wholehearted veneration for Titian; but such slips are rare. It is difficult indeed to overpraise the general attitude of the writer, his appreciation of the sunny generosity of Titian's spirit, his sense of the amazing refinements of Titian's craftsmanship at its best, his frankness in the instances, and they are not few, where it falls below its best level. He is somewhat unexpectedly cool towards the last phase of Titian's art. This may be no more than reaction from the extravagant phrases occasionally applied to it, but the case is argued in some detail, and points to a radical doubt in the author's mind as to whether the excellences of a Shakespeare, a Beethoven or a Titian in their later years can be counted as adequate compensation for the loss of that synthetic inventiveness of their early manhood, by which they established their fame. The book, in short,

contains much that might assist the producers, the collectors, and even the critics of modern art, while we have said enough to show that to the library of the student it should become essential.

C. J. H.

ALLGEMEINES LEXIKON DER BILDENDEN KÜNSTLER VON DER ANTIKE BIS ZU GEGENWART, HERAUSGEGEBEN VON DR. ULRICH THIEME UND DR. FELIX BECKER. Band 1, 2 und 3. Leipzig, 1907-1909.

THREE goodly volumes of this important dictionary of artists have now appeared, bringing the biographies down to Bickham. They contain, roughly speaking, notices of some fifteen thousand artists of all times and of every country, about nine hundred of these being English. The fourth volume, now in the press, will terminate the letter B, probably about a fifth of the entire work. It is a gigantic undertaking, and when completed will be an invaluable source of information. Only those who have been engaged on similar undertakings can fairly appreciate the immense amount of labour involved in the production of such a work as this. Not only have the dictionaries of artists of particular countries, districts and localities to be examined, but also the innumerable pamphlets and magazine articles that have appeared of late years throughout the world. Vigilant care, too, has to be exercised in order to avoid the many pitfalls due generally to carelessness in the transcription of names (*e.g.*, in such works as De Laborde's volumes of extracts from the household accounts of the Dukes of Burgundy) but occasionally to the wilful fabrications of unscrupulous persons, very many of which have been unfortunately accepted by uncritical authors of local histories of art, and finally incorporated in dictionaries of artists.

The discoveries which are constantly being made by those engaged in the examination of ancient and mediæval records make it probable that by the time the end of the alphabetical series is reached, there will be an accumulation of corrigenda and addenda great enough to fill a supplementary volume. The publishers are to be congratulated for not stereotyping the work, which will remain a record of the acquired knowledge of the first quarter of the twentieth century, of the industry and perseverance of the editors, and of the enterprising spirit of the publishers.

W. H. J. W.

LE BRÉVIAIRE DE PHILIPPE LE BON. Par J. Van den Gheyn, S. J. Brussels : G. Van Oest et Cie. 30 francs.

FATHER VAN DEN GHEYN and his publishers have again placed lovers of mediæval art under an obligation, by reproducing all the miniatures in the two volumes of a fine Breviary known as that of

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Philippe le Bon, and numbered 9511 and 9029 respectively in the Royal Library at Brussels. Of the fifty-two miniatures nine are large, twenty-nine are of the width of a column, and sixteen are historiated initials. These last occur in the Psalter which forms a part of each volume, and are duplicate sets of eight illustrating the same subjects with interesting variations of treatment. As works of art they are admirable, though not of the very highest class. On this occasion the student is helped by the reproduction of the full pages, and is thus able to study the miniatures in their proper relation to the text, initials and borders—an important advantage that has been too frequently denied him.

In his introduction the editor discusses statements relating to this Breviary which have been made by the two greatest living French authorities. The first of these, M. Léopold Delisle, perhaps relying after many years on his memory of the book, as well as on the fact that the Kalendar in both volumes is copied from a Sainte Chapelle Kalendar of the time of St. Louis, has recently given it as his opinion that this manuscript was produced in Paris early in the fifteenth century, and that the miniatures have something in common with those of André Beauneveu. This idea is dismissed with good reason by Father Van den Gheyn, who, however, wrongly credits M. Delisle with having suggested that the whole text, and not merely the Kalendar, was copied from a thirteenth-century original; a manifest error, seeing that it contains the office of St. Louis of Toulouse, who was not canonised until 1317.

With the claim of Count Paul Durrieu, that at any rate some of the miniatures are by the hand of Guillaume Vrelant, the editor is more in accord, but he is anxious to ascribe the execution of the Breviary to the years 1430-1440, and as Vrelant is not heard of before 1454, he cannot entirely admit it. Combining what he regards as least disputable in the two theories just referred to, Father Van den Gheyn suggests that it was written in Paris and illuminated in the *atelier* at Bruges in which Vrelant was trained.

This compromise is not one that will be readily accepted. That the Dukes of Burgundy had a leaning to the liturgical use of Paris in their Missals and Breviaries is well known, but there is nothing in the writing or decoration of this manuscript that contradicts the natural assumption that it was from first to last a Flemish production. Nor is there anything, in my opinion, that by pointing to a date earlier than the third quarter of the fifteenth century, militates against full acquiescence in Count Durrieu's view. Indeed the editor, forgetting the objection raised on p. 9, admits on p. 12 'the evident influence of Vrelant,' and points out the striking resemblance between the miniature reproduced in Plate VIII and many miniatures in

the second volume of a *Chroniques de Hainaut* at Brussels, executed by Vrelant in 1467.

Having once arrived in the neighbourhood of 1467, we are confronted with a new difficulty. Father Van den Gheyn asserts positively that these volumes were written for Philippe le Bon, and that it is his portrait which we see, under the protection of St. Andrew, in Plate XXI, and kneeling with his Duchess, Isabel of Portugal, in Plates XLVIII and LVII. This may well be the fact, but is it absolutely certain? On the *prie-Dieu* in Plate XXI are the arms of Philippe le Bon, though Father Van den Gheyn finds in them some deficiency which is not apparent in the reproduction. Unfortunately the lady's arms, which would settle everything, are nowhere given. Now the arms of Philippe le Bon were also borne by Charles le Téméraire, who succeeded his father in 1467, and it is worthy of note that the costume and head-dress of the kneeling lady are identical with those worn by the latter's Duchess, Margaret of York, in the portrait contributed by Mr. Leo Nardus to the Toison d'Or Exhibition of 1907. It may be added that both kneeling figures resemble those in a miniature on a leaf inserted in a Book of Hours at Copenhagen, often reproduced owing to the false signature of Jacques Udelot. But this leaf cannot without great reserve be admitted as evidence. It bears the arms of Charles le Téméraire and Isabel de Bourbon, but there is reason to suspect that these are no more genuine than the inscription, even if the miniature and border be not also forgeries.

S. C. C.

BRITISH MUSEUM. Reproduction from Illuminated Manuscripts. Series I, II and III. 2nd edition. Printed by order of the Trustees. 1910. Price 5s. each.

IT is not to be wondered at that a second edition of these admirable reproductions should be called for. Mr. Warner has taken advantage of the opportunity to improve the issue in various ways: although the same negatives have been used for the first two series as before, the page on which they are printed has been made uniform with the larger and, on the whole, better plates adopted for Series III and various small corrections have been made in the descriptions.

The selections that have been made in these works illustrate fairly completely the history of the miniaturist's art from the period of the Lindisfarne gospels and Byzantine design, down to the decadence of the art at the beginning of the sixteenth century. Such a series as this is of great interest, even for those who do not make a special study of miniatures, for there are periods and those not the least interesting in the history of art, when the art of figure design is only preserved for us in the vellum pages of Psalteries and Gospels. If we judged by the remains of sculpture alone we should



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never have guessed, for instance, that the Anglo-Saxons were capable of such noble designs as Plates 4, 5, 6 and 7, of Series II discover.

Of that fascinating period when the miniaturists were actually the originators and pioneers of pictorial art, the early fifteenth century in France, there are but few examples of first-rate importance, but the Breviary of John, Duke of Burgundy, Series III, 29-31 is a splendid example, which suggests interesting questions of authorship. The composition of the *Ascension* suggests that the artist had seen the works of the Limbourgs though himself belonging to an older tradition. One of the figures in Plate 31 recalls the art of Beauneveu. We may hope that this book will be one of those which the Trustees intend to reproduce *in extenso* later on. We cannot help regretting, by the by, that this series of selected examples is not going to be further extended. There are still many periods and styles of great interest which are not here touched on, and the very excellence of these publications only whets our appetite for more.

R. F.

DE NATIONALE KONST-GALLERY EN HET KONINKLIJK MUSEUM. E. W. Moes and E. van Biema. Amsterdam : F. Muller and Co.

MANY of the catalogues published by the great museums and galleries of to-day contain some prefatory account of the circumstances which led to the foundation and gradual development of the collection. For the historian of art such information is of great value, as it makes it possible to trace the wanderings of the principal pictures in the world, and so by degrees to classify them in accordance with the more extended knowledge of modern criticism. The history of the great Rijks Museum at Amsterdam is given by the director, Jhr. B. W. F. van Riemsdijk, in the introduction to the official catalogue, dating from the first foundation of the State museum at Amsterdam by King Louis-Napoleon in 1808, under the directorate of Cornelis Apostool. In the volume before us MM. Moes and van Biema take the story back a few years and show how the collection was founded on the private gallery of Prince William V of Orange, which was seized and looted by the revolutionary authorities in 1795, the wreck of it being saved by MM. Gogel, Temminck and Roos, and installed as a National Art Gallery in the House in the Wood at The Hague. It is interesting to note that the first picture purchased out of public funds in 1800 was Asselyn's *Enraged Swan*, which patriotism had converted into an allegory on the then famous

Johan de Witt. Perhaps the most interesting part of this volume is the tabular statement of the catalogue of pictures in the Royal Museum in 1809, showing the *provenance* and general location of the pictures, and the variation in the attributions between 1809 and the present day. This is in itself an answer to those who are inclined to find fault with the changes made from time to time by critics, who know their business, in the attributions of pictures which owe their names merely to the chance requirements of private ownership or the exigencies of public sale.

L. C.

SKETCHES AND STUDIES OF DAVID BLES. London : Alexander Moring, Ltd. 1909. 3s. 6d.

DAVID BLES enjoys a well-earned reputation in Holland for a very creditable output of serious and humorous painting during a long life. Born in 1821, he died in 1899, yet he is but little known outside Holland. This little collection of his drawings and studies of figures shows a thoroughly accomplished draughtsman, with a touch of sentiment rather than humour. We have our doubts whether posterity will accept the assertions of the writer of the preface that Bles was 'more of a colourist than Hogarth'; that his subjects 'stand on a higher plane' than those of Jan Steen; that Cornelis Troost, with whom he seems to have much kinship, was 'greatly inferior'; that, 'compared with Bles' human comedy, Watteau's figures are 'elegant nothings,' and 'Boucher, Fragonard, Lancret . . . appear facile decorations.' We may find a good deal to admire in Bles's work without putting him on such a dizzy pinnacle of greatness. Meanwhile we part from Bles with an increased admiration for our own British school of humorous design.

WE have received the Report, or Record, of the Irish International Exhibition, held in 1907, compiled and edited by William F. Dennehy. We learn from this report that the Exhibition resulted in a considerable financial deficit, but this result was probably discounted beforehand, and the actual gain to Dublin and Ireland regarded as the main consideration. The record contains a catalogue of the excellent Fine Art Section, and also of the Irish Historical Loan Collection, which were some of the chief attractions of the exhibition. No reproduction is given of any work of art or historical object exhibited. On the other hand we are given separate photographic portraits of seventy or eighty gentlemen, who were connected with the Exhibition, and these must we suppose be taken as some compensation.

## RECENT ART PUBLICATIONS\*

### TOPOGRAPHICAL ANTIQUITIES

- WEIGALL (A. E. P.). A guide to the antiquities of Upper Egypt: from Abydos to the Sudan frontier. (8×5) London (Methuen), 7s. net.
- HAVELL (E. B.). Essays on Indian art, industry and education. (7×5) Madras (Natesan), 2s.
- MONNIER (F.). Venice in the eighteenth century. From the French of P. Monnier. (9×6) London (Chatto & Windus), 7s. 6d. net.
- BRUCK-AUFFENBURG (N.). Dalmatien und seine Volkskunst. Pt. I. (14×12) Vienna (Schroll), Kr. 7. To be completed in 5 pts., each containing 10 colotype plates and text.

### ARCHITECTURE

- BRIGGS (M. Shaw). In the heel of Italy. A study of an unknown city [*i.e.*, Lecce]. (9×6) London (Melrose), 8s. 6d. net. Illustrated.
- GURLITT (C.). Historische Städtebilder: Danzig. (19×13) Berlin (Wasmuth), 35 m. 31 plates.
- CUYPERS (P. J. H.). Le château de Haar à Haarzuylens. (22×15) Utrecht (Oosthoek); New York, Berlin (Hessling), 25 m. 85 colotype plates and descriptive text; in portfolio.
- PRECHT (F.). Grundzüge der Bauentwicklung der Haustypen im Abendland. (9×6) Esslingen a. N. (Neff), 3 m.

### PAINTING

- INNES (M.). Schools of painting. (8×5) London (Methuen), 5s. net. 76 plates.
- ASCHENHEIM (C.). Der italienische Einfluss in der vlämischen Malerei der Frührenaissance. (11×8) Strasburg (Heitz), 3 m. 5 plates.
- CAFFIN (C. H.). The story of Dutch painting. (9×6) London (Unwin), 4s. 6d. net. Illustrated.
- BÉNÉDITE (L.). Great painters of the nineteenth century and their paintings. (11×8) London (Pitman), 10s. 6d. net. Illustrations, some in colour.
- WILLIAMSON (G. C.). Portrait miniatures. (11×8) London ('The Studio'), 5s. net. 56 plates, some in colour.
- TRETER (M.). Catalogue de l'Exposition des tableaux des maîtres anciens, Léopol 1909. (10×6) Lemberg (Institut National Ossolinski), 6 m. 50 plates.

### SCULPTURE

- SMITH (A. H.). The sculptures of the Parthenon. With an introduction and commentary. (22×15) London (British Museum), 115s. 92 plates.
- PRIDEAUX (E. K.) and HOLT-SHAFTO (G. R.). Bosses and corbels of Exeter cathedral. (9×6) London (Chatto & Windus), 7s. 6d. net. Illustrated.
- SCHLOSSER (J. von). Werke der Kleinplastik in der Skulpturensammlungen des A. H. Kaiserhauses, II. Bildwerke in Holz, Wachs und Elfenbein. (14×10) Vienna (Schroll), 55 plates.
- SCHAUSS (M.). Die Leonardische Flora, eine Fälschung aus dem 19 Jahrhundert. Mit einer chemischen Untersuchung von Dr. G. Pinkus. Leipzig (Wigand), 1 m. 80.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

- MELVILLE (L.). The life and letters of William Beckford, of Fonthill. (10×7) London (Heinemann), 15s. net.
- MAY (E. von). Hans Blum von Lohr am Main, ein Bauteoretiker der deutschen Renaissance. (10×7) Strasburg (Heitz), 3 m.
- LANGE (J.). Studien über Michelangelo. Aus dem Dänischen übersetzt von I. Jacob-Anders. (11×8) Strasburg (Heitz), 4 m. 50. 7 plates.
- FORTLAGE (A.). Anton de Peeters, ein Kölnischer Künstler des XVIII Jahrhunderts. (10×7) Strasburg (Heitz), 6 m. 33 plates.
- GRILL (E.). Der Ulmer Bildschnitzer Jörg Syrlin d. Ä. und seine Schule. (10×7) Strasburg (Heitz), 4 m. 50. 13 plates.
- RICKETTS (C.). Titian. (10×7) London (Methuen), 12s. 6d. net. 220 illustrations.
- LAUTNER (M.). Rembrandt. Ein historisches Problem. (9×6) Berlin (Walther), 1 m. 50.
- Bulletin-Rubens. Annales de la Commission officielle instituée par le Conseil communal d'Anvers pour la publication des documents relatifs à la vie et aux œuvres de Rubens. Tome V, pt. 4. Antwerp (Van Hille-De Backer). This publication, in progress since 1882, is now concluded.

### GOLDSMITHS' WORK

- ROSENBERG (M.). Geschichte der Goldschmiedekunst auf technischer Grundlage. Einführung (Doppelheft). (14×10) Frankfurt a. M. (Keller), 54 m. Illustrated.
- SCHÄFER (H.). Ägyptische Goldschmiedearbeiten. Unter Mitwirkung von G. Moller und W. Schubart. (14×10) Berlin (Curtius, for the Königliche Museen), 75 m. Illustrated.
- WEBSTER (Rev. C. A.). The church plate of the diocese of Cork, Cloyne and Ross. (11×9) Cork (Guy), subscription price, 12s. 6d. net. Illustrated.
- JONES (E. A.). The old plate of the Cambridge colleges. (13×10) London; Cambridge (University Press), 84s. net. 120 plates, 20 in photogravure.

### CERAMICS

- KNORR (R.). Die verzierten Terra-Sigillata-Gefäße von Rottenburg-Sumelocena. (10×6) Stuttgart (Kohlhammer), 5 m. 22 plates.
- Description of Chinese pottery and porcelain, being a translation of T'ao Shuo. With introduction, notes and bibliography by S. W. Bushell. (9×5) Oxford (Clarendon Press), 14s. net.
- BALLARDINI (G.). Di un boccale arcaico faentino. (Note di critica ceramica). (10×6) Forlì (Lombardini), 17 pp., 1 illustration.
- DOWNMAN (Rev. E. A.). English pottery and porcelain. 5th edition, revised and greatly enlarged by A. D. Gunn. (7×5) London (Upcott Gill), 6s. 6d.

### ENGRAVING AND LITHOGRAPHY

- HIND (A. M.). Catalogue of early Italian engravings preserved in the Department of Prints and Drawings in the British Museum. Edited by Sidney Colvin. (10×6) London (British Museum), 31s. 6d. Plates, 40s.
- HEITZ (P.) and SCHREIBER (W. L.). Christus am Kreuz. Kanonbilder der in Deutschland gedruckten Messbücher des fünfzehnten Jahrhunderts. (15×11) Strasburg (Heitz), 120 m. 51 plates, 31 hand-coloured.
- DODGSON (C.). Holzschnitte zu zwei Nürnberger Andachtsbüchern des XVI Jahrh.—KRISTELLER (P.). Die Tarocchi, zwei italienische Kupferstichfolgen aus dem XV Jahrh. (15×11) Berlin (Cassirer for 'Graphische Gesellschaft'), Photogravures.
- KRISTELLER (P.). Eine Folge venezianischer Holzschnitte aus dem XV Jahrh. im Besitze der Stadt Nürnberg.—Florentinische Zierstücke in Kupferstich aus dem XV Jahrhundert. (15×11) Berlin (Cassirer for 'Graphische Gesellschaft'), Photogravures.
- LECLÈRE (T.). Les Caprices de Goya. (11×7) Paris (Sansot), 7 fr. 50. With 80 reproductions of the etchings in the possession of the Madrid Royal Academy.
- DELTEIL (L.). Le peintre graveur illustré, V. Corot. (13×10) Paris (chez l'auteur; 2 rue des Beaux-Arts), 5 fr.
- HUBERT (H. J.). The etched work of Jozef Israëls. An illustrated catalogue. (12×9) Amsterdam (Scheltema and Holkema), 20s. Illustrated.
- HERKOMER (Sir H. von). A certain phase of lithography. A lecture. (13×9) London (Macmillan), 5s. net.
- KAPPSTEIN (C.). Der künstlerische Steindruck. Handwerkliche Erfahrungen bei künstlerischen Flachdruckverfahren. (8×5) Berlin (Cassirer), 3 m. Illustrated.

### MISCELLANEOUS

- VAN DE PUT (A.). The Aragonese Double Crown and the Borja or Borgia device. (10×7) London (Quaritch, for the 'Gryphon Club'), 5s. net. Illustrated.
- DEMARTIAL (A.). Les émaux peints. Les primitifs: l'école de Monvaerni. (10×7) Limoges (Ducourtioux and Gout), 36 pp., illustrated. Communication to the Limousin Archaeological Society.
- PÉLADAN. Les manuscrits de Léonard de Vinci: les XIV manuscrits de l'Institut de France. (7×5) Paris (Sansot), 3 fr. 50.
- GUIBERT (J.). Les dessins du Cabinet Peiresc au Cabinet des Estampes de la Bibliothèque Nationale. (14×11) Paris (Champion), 50 fr. 25 phototype plates, some in colour.

\* Sizes (height×width) in inches.



## Recent Art Publications

- MITIUS (O.). Fränkische Lederschnittbände des XV Jahrhunderts. (10×7) Leipzig (Haupt), 6 m. 13 plates.
- CHRISTIE (A. H.). Traditional methods of pattern designing; an introduction to the study of decorative art. (9×5) Oxford (Clarendon Press), 6s. net. Illustrated.
- HOGARTH (D. G.). Accidents of an antiquary's life. (9×6) London (Macmillan), 7s. 6d. net. 40 plates.
- PÉREZ-CABRERO (A.). Ibiza: arte, arqueología, historia, industria, topografía. Guía del turista. (10×7) Barcelona (Horta). 156 pp., illustrated.

- LOVATELLI (E. Caetani, Countess). Passeggiate nella Roma antica. (9×6) Rome (Loescher), 1. 6. 53 illustrations.
- REIL (J.). Die altchristlichen Bildzyklen des Lebens Jesu. (10×7) Leipzig (Dieterich), 5 m.
- WALTON (E.). Monstres dans l'art, êtres humains, animaux, bas-reliefs, rinceaux, fleurons. (9×6) Paris (Flammarion), 3 fr. 50.
- Japanese textiles woven and embroidered. A series of eighty coloured plates illustrating upwards of 200 choice examples, selected by M. P. Verneuil, with an introduction by G. Migeon. (16×12) London (Batsford), £8 net.

## ART IN GERMANY, AUSTRIA AND SWITZERLAND

**P**RICES for works of Fine Art are gradually becoming absolutely prohibitive, and it is at present a fact that purchases can be made more reasonably at the dealers' than at auction sales. The rage has spread over the field of black-and-white art as badly as over any other. Fifteen years ago, if a Print Room had twenty thousand marks a year to lay out, its chance of purchase was good. To-day it is scarcely worth while to attend an auction with no more than that amount to spend. The recent Gutekunst sales of the Lanna Collection (2nd part) and the Theobald Collection (old masters, excluding English mezzotints) prove this assertion. The two Lanna sales together cleared something over a million-and-a-quarter marks. The million represents the von Lanna profits. The first day of the second sale fetched 326,607 marks. Mr. Pierpont Morgan bought the Ghirlandajo *Study for the figure of David* for 10,000 m., and the *Adam and Eve* (Study for the Engraving, Bartsch I) for 65,000 m., thus paying quite a record price. The Louvre acquired the *Study of Four Heads and two Hands* by Gerard David for 7,900 m., and an early Flemish or French drawing, of *Three Gentlewomen*, with a dog, a falcon, etc.—somewhat reminiscent of the Master of the Playing Cards—for 7,100 m. The Museum at Frankfort gave 6,300 m. for a *Madonna and Child* by Dürer. The Royal Print Room at Berlin purchased, among other drawings, a drawing by the Master of the Amsterdam Print Room, for 5,920 m.; a drawing by Grünewald (H. 36) for 1,320 m.; one by Jörg Breu for 1,500 m.; a *Portrait of a Young Woman* ascribed to Clouet, for 1,700 m.; a *Standard Bearer* by Nicholas Manuel Deutsch for 3,150 m.; and the *St. Jerome in his Cell* and *Study of five Nude Men for a Last Judgment*, both by Dürer, for 8,000 m. apiece. Among other high prices I note: *The Garden of Love*, anonymous German Master of the fifteenth century, m. 6,750; Antonio Canale, *A Group of Houses, Venice*, m. 5,800; Aelbert Cuyp, *Noortwijck op Zee*, m. 8,100; Dürer, *St. Paul*, m. 7,300; do., *St. Paul holding a Sword in his Left Hand*, m. 9,100; do., the *Study for the*

*Kneeling Man in the Strahow Picture*, m. 29,700; do., *Study for the Rape of a Woman* (Bartsch 72, the etching), m. 8,100; do., *Study of Men and Women, one holding a torch*, m. 9,100; Andrea Mantegna, *The Triumphal Procession of Titus* (formerly in the Weigel Collection), m. 20,000; Vittore Pisano, *Study of two Gentlewomen, two Putti and an Apostle*, m. 12,500 (this huge price was given in spite of the fact that an almost identical drawing in possession of the Albertina at Vienna seems to prove this drawing to be a copy).

In the Theobald sale some of the colour prints fetched good prices, for example, Lasinio's portrait of Gautier D'Agoty (—m. 3,350), but the really high figures were attained principally by the Rembrandt etchings: viz. *La Petite Tombe* (B. 67) —m. 6,000; The 'Hundred guilders' etching (B. 74) —m. 32,000; *St. Jérôme in Dürer's Manner* (B. 104) —m. 22,000; *The Landscape with the Three Trees* (B. 212) —m. 12,200; *The Landscape with the Dairyman* (B. 213) —m. 16,200; *The Canal* (B. 221) —m. 7,800; *The Landscape with the Tower* (B. 223) —m. 10,400; *The Goldweaver's Field* (B. 234) —m. 14,600; *Old Haaring* (B. 274) —m. 44,000; *Jan Lutma* (B. 276) —28,000; *Ephraïm Bonus* (B. 278) —m. 10,800; the third state of *Burgomaster Six* (B. 285) —m. 13,200; the *Jewish Bride*; the large plate (B. 340), a first state from the Seymour Haden collection —m. 35,000.

The attacks upon Dr. Bode, on account of his purchase of the wax bust of a 'Flora,' have been counterbalanced to a degree, by a number of gifts that some of the principal fine art dealers of Europe have tendered him, as a token of their esteem and respect. These gifts he has transferred to the Kaiser Friedrich Museum at Berlin, where they are now on exhibition among the new acquisitions. There is among them a small *St. Sebastian* by Francesco Barbieri and a *Pietà* by an artist of Padua, of the school of Mantegna. Further, an *Adoration of the Magi* by the early Netherlandish Master of the 'Virgo inter virgines'; a number of panels of the early School of Cologne; a fine portrait of a lady by Nicolas Neufchatel; landscapes by Teniers, Salaum Ruisdael and W. van de Velde; and a study by Wilkie for his *Blind Fiddler*.

Among the recent purchases of this same

## Art in Germany

museum the most important is a *Tobit and the Angel* by Rembrandt van Rijn, painted about the year 1650. This picture was bought for 6,500 marks at a recent auction in Berlin, at which it was ascribed to Govaert Flink. But Rembrandt's signature has been discovered since, and the original sketch for the picture is one of those in the Louvre collection. Further acquisitions of the Kaiser Friedrich Museum at Berlin are, the right wing of a small triptych by Rogier van der Weyden, showing two female saints, a *Holy Family* by Aert de Gelder, a *Forest Landscape* by Lucas van Uden, and a *Woman Weighing Gold* by Pieter de Hooch.

The exterior wings of the so-called Silver Altarpiece in the Jagellonen chapel of the Cracow Cathedral have been ascribed to Hans Dürer by Ignaz Beth, upon the strength of a receipt, which he has recently discovered. We know that Dürer's brother, Hans, was court-painter in Poland ever since 1529. These panels were delivered six years later. They betray Hans Dürer's inclination towards the style of the so-called 'Donauschule' and are in keeping with his work for the Prayer Book of the Emperor Maximilian.

In a former number I drew attention to a course of lectures held at the Museum of Fine Arts in Berlin, intended to present the subject of art to tradesmen and merchants. At Munich an exhibition of applied arts was recently held in the Town Hall, with a special view to the demands of the same class. Modern posters, advertising cards, catalogues and calendars were shown, and they tended to demonstrate how advantageous and

even necessary it is to introduce art into all forms of advertisement, if advertisements are to be of real use.

Following the example of Berlin, Munich proposes to charge for admission to its picture galleries. It has not yet transpired whether free days are to be cancelled altogether, or remain in a minority. The newspapers seem to be rather excited over the measure, and decry it as a retrograde, anti-popular movement. As a matter of fact, the home-population of any city is hardly affected at all by such a measure, because it scarcely ever visits the museums of its native town under any conditions. Travellers, on the other hand, will scarcely notice such a slight addition to their daily expense, and the plan has many advantages from the management's point of view.

The recent exhibition of French eighteenth century art at the Berlin Academy, realized a net profit of over fifty thousand marks.

Dr. Lippman published a corpus of drawings by Dürer in four volumes. Shortly after his death a fifth volume containing the specimens in the famous Albertina collection was issued. Since then, such a number of originals have come to light, that a sixth volume is preparing.

Count E. Raczynski is erecting a museum at his country seat, Rogalin, near Posen, which is destined to contain the Raczynski picture gallery and other collections. The famous picture collection occupied the top storey of the National Gallery at Berlin for years, and some of the other collections have before now appeared as loan contributions in the Museum at Posen.

H. W. S.

## AN EXHIBITION OF ANCIENT SPANISH POTTERY AND PORCELAIN IN MADRID



ON May 12th the King of Spain opened an exhibition in Madrid of great interest to all the antiquarian fraternity. There exists in Madrid an association of connoisseurs known as 'Friends of Art,' and it has justified its name by the organization of an exhibition of Spanish ceramic ware from the earliest times. The exhibition is housed in three large and handsome salons of the town residence of the Duke of Alba, where some thirty large showcases contain the examples of ancient Spanish pottery and porcelain in all its different manifestations. The first section is composed of the products of the Hispano-Moresque epoch with salvers and painted tiles of the thirteenth, fourteenth, fifteenth and sixteenth centuries. In the next salon may be seen many excellent specimens of the famous pottery works of Talavera, Puente

del Arzobispo, belonging to the seventeenth and eighteenth centuries, including a most valuable and interesting section containing delightful specimens of the Alcora work. The third salon is devoted to the porcelain made in the famous royal factory of the Buen Retiro, founded by Carlos III. The objects here gathered together bear the peculiar stamp of that old Spanish art, so little known but possessing in the highest degree the strong individuality and realism which is characteristic of the Spaniard. The most skilful French artists and modellers were brought to Spain by the Count Aranda to establish the Alcora factory in Valencia. Italian artists came from Capo di Monte with Carlos III and set up the Buen Retiro factory at Madrid, and although the blue heavens of Naples and of Madrid are so similar, the work produced at the Buen Retiro bears a note quite distinct from those of Capo di Monte.







NEWLY - WORLD - PORTRAIT OF LADY CATHERINE  
HOWARD, BY HANS HOLBEIN THE YOUNGER









# A PORTRAIT OF QUEEN CATHERINE HOWARD, BY HANS HOLBEIN THE YOUNGER

BY LIONEL CUST, M.V.O., F.S.A.



HE discovery of a new and authentic portrait, painted in England by Hans Holbein the younger, is in itself an event of no little interest. When the portrait is that of an English queen, and a queen with a romantic and

tragic history, the interest is intensified. There is nothing remarkable in the fact that Holbein painted the portrait of Queen Catherine Howard, the fifth wife of King Henry VIII, as she was by no means the first of his royal master's consorts whose features he thus immortalized.

There is no evidence to show that Holbein ever painted a portrait of Anne Boleyn, Henry VIII's second wife, although he was in London at the time of her marriage to the King, and designed some of the pageantry at her Coronation procession for his friends the Hanse merchants at the Steelyard. No one of the authenticated portraits of Anne Boleyn, and they are very few, bears any resemblance to the work of Holbein, nor does the painter seem to have entered the King's service until after Anne's fall and execution. Jane Seymour, Henry's third wife, sat, as is well known, to Holbein for her portrait, which has been preserved in more than one repetition, the original being probably that now in the Imperial Gallery at Vienna. Possibly the excellent repetition on a smaller scale in the Royal Picture Gallery at The Hague may also be the work of Holbein himself. The story is well known of Holbein's journey to Germany to paint the portrait of Anne of Cleves, Henry's fourth wife; and the other story of the journey to paint the young widow, Christina, Duchess of Milan, as a prospective bride for his much-bereaved master, is still fresh in the minds of all readers of THE BURLINGTON MAGAZINE during the past year. It is not surprising therefore that Holbein should have painted a portrait, or more than one portrait, of Catherine Howard, who had the misfortune to become Henry VIII's fifth consort with such a tragic result.

There is no need to narrate here the melancholy tale of the rise and fall of Catherine Howard. The daughter of Lord Edmund Howard, the granddaughter of the Duke of Norfolk, who was slain at Bosworth, and the niece of that Duke of Norfolk who was allied by marriage to the King, Catherine was by birth in no way unfitted for her elevation to royal rank. The exact date of her birth is uncertain, but it must have been about 1520 or 1521, in which case she would have been about 19 or 20 years of age when she first attracted the attention of the King in 1540, just at a time when Henry had begun to be dissatisfied with the com-

pany of his fourth consort, Anne of Cleves. The descriptions of Catherine Howard's appearance are very scanty. She was very small (*parvissima puella*), but very graceful and sprightly in manner, Marillac, the French ambassador, retailing gossip to King Francis I at Paris, speaks of Catherine at first as 'a lady of great beauty,' but qualifies this later on to 'a young lady of moderate beauty (*beauté médiocre*) but superlative grace; in stature small and slender.' He further remarks that she dressed after the French fashion. Catherine Howard was married to Henry some time in July, 1540, and on August 8th following was introduced to the public at Hampton Court Palace as Queen. The King seems to have been genuinely in love with his new consort, and for some twelve months the royal pair seemed to have enjoyed great happiness. Then came rumours of scandal about Catherine's early life, proofs and confessions of matters which had been concealed from the King, and finally a charge of unfaithfulness with a young and handsome relative. This definite charge was never proved nor admitted, though the presumed offender met his death on the scaffold. Catherine's fate was, however, sealed. She was degraded from her dignity as Queen, and on February 11th, 1541-2, she met her death by beheading within the Tower of London. Such, shortly, was the career of the Queen whose portraits we have to consider.

Holbein was at this time high in the royal favour. His portraits in miniature belong to this period of his career, and one in the royal collection at Windsor Castle has long borne the name of Catherine Howard. In this portrait (see plate, fig. C) the Queen wears a square cut grey dress edged with a broad band of golden jewels over a white chemisette, and deep fur sleeves. Her hair is smooth and auburn, parted in the middle, and she wears a French hood, trimmed with pearls and gems, with a long black veil falling at the back. Round her neck, over the chemisette is a double necklace of pearls and gems, with a large pendant jewel. Her hands, showing richly worked cuffs at the wrists, are folded together before her. The miniature is circular, painted on a blue ground, on card, and measures about two inches in diameter. An almost precise replica of this miniature, slightly reduced in circumference (plate, fig. A), is now in the collection of the Duke of Buccleuch at Montagu House, and was recently exhibited at the Exhibition of Early English Portraiture at the Burlington Fine Arts Club. It was formerly in the collection of Thomas Howard, Earl of Arundel, the great collector, and the chief representative of the Howard family. While in the Arundel collection it was etched by Wenzel Hollar, in 1645,

## *A Portrait of Queen Catherine Howard*

though the portrait has hitherto escaped identification (see Parthey, No. 1,546, and here, plate, fig. B). The miniature subsequently passed into the collection of Jonathan Richardson the younger, and of Horace Walpole, at Strawberry Hill.

The evidence of these portraits in miniature is supported by one of the famous drawings by Holbein, preserved in the Royal Library at Windsor Castle (plate, fig. E). We find here the same features, the same smooth auburn hair, brushed in soft waves over the ears, or covered, as in the miniatures, by a French hood. The dress in the drawing is a simple bodice with a square insertion, and an opening to show the neck and bosom. If further proof should be required that these portraits represent Catherine Howard, students of physiognomy can hardly help being struck by the resemblance in certain pronounced features of the face, represented in all these portraits, to those of Catherine's uncle, the Duke of Norfolk, in the well-known portrait by Holbein at Windsor Castle, and to those again of his son, the ill-fated Earl of Surrey. The over-accentuated chin or lower jaw, so striking in the male portraits, contribute in the lady's portrait to confirm the French ambassador's description of her *beauté médiocre*. The upper part of the face is well formed, and can easily be imagined as possessed of much attractive charm.

In April, 1898, the Trustees of the National Portrait Gallery acquired at the sale of Mr. Cholmondeley's pictures at Condover Hall in Shropshire, a portrait of a lady of the Holbein period, which was recognised easily as a portrait of the same lady represented in the drawing at Windsor and in the two miniature portraits by Holbein. The dress in the Windsor drawing was repeated, though the painting was in the reverse direction. The portrait was clearly that of Catherine Howard, and as such it has taken its place in the National Portrait Gallery. This portrait bore the inscription in capital letters ETATIS SVÆ. 21, which corresponds with the known facts of Catherine Howard's life. The excellence of the drawing of the hands and the care with which the jewels and the fabrics of the dress were executed at first led to the supposition that the National Portrait Gallery picture might be a genuine work by Holbein, which had experienced some vicissitudes of maltreatment and restoration. More careful examination, however, led to the safer conclusion that it was a careful, contemporary school copy, or repetition, of some lost portrait by Holbein, and as such it has been described in the gallery.

This decision has been fully justified recently. During the summer months of 1909, when the interesting exhibition of Early English Portraiture at the Burlington Fine Arts Club was drawing to a close, two portraits were submitted to the present writer

at the National Portrait Gallery, which belonged to the school of Holbein. They came from a private collection in the West of England, where they had formed part of a series of historical portraits, which had been inherited by descent for several generations in the same family. One of these portraits (see frontispiece) then bore the name of Eleanor Brandon, Countess of Cumberland, and had also been known as Princess Mary Tudor. It was at once seen to be identical with the portrait of Queen Catherine Howard already in the National Portrait Gallery. On placing the two portraits side by side for examination, it was at once evident that the newly discovered portrait, in spite of the customary accretions and disfigurements of time and unskilful repair, while it corresponded in every detail with the portrait from Condover, also excelled it in every detail to a degree that led one to hope that the new portrait might prove to be the original painting by Holbein. The portrait having passed into other hands, steps were taken to remove the disfiguring varnish and re-paints, which proved fortunately to be merely superficial. There was then revealed a painting, which is clearly the original work of Hans Holbein, and cannot fail to take a high place among the portraits executed by him at this stage of his career. It is obviously of the same period as that of the Duke of Norfolk at Windsor Castle, and that of Sir Bryan Tuke, lent by Miss Guest to the exhibition at the Burlington Fine Arts Club.

The portrait is painted on an oaken panel measuring 29 inches high by 20 inches wide. The queen sits with her hands clasped and the fingers interlaced, as in the miniatures. Her hair is smooth and auburn and parted in the middle as in the Holbein drawing; her eyes are blueish grey. As in the other portraits, she wears a French hood edged with white, heavily embroidered in gold, with a falling black veil. She is richly, though quietly dressed in a black satin gown, with a square black velvet yoke across the bosom, cut open at the neck and turned back to show the white lining. The full sleeves are adorned with heavy gold embroidery and tags at the seams, showing richly worked cambric ruffles at the wrists.

Her ornaments are of particular interest. Round her neck she wears a narrow necklace of exquisite design and execution, set with pearls and diamonds, to which is attached a large pendant jewel, as in the miniature portraits. On the breast of her gown, just below the opening at the neck is affixed a brooch from which hangs a circular jewel richly chased in gold with a large diamond in the centre. This jewel represents the story of Lot's wife and the flight of Lot from Sodom. It is strange that Catherine Howard should have selected so ominous a subject, so suggestive of the frailty and irresolution of the female mind. It is this jewel, however, which as the work of Holbein





A



C



B



E



D

(A) MINIAITRE ET HOLLIN IN THE COLLECTION OF THE DEPT. OF EDUCATION  
(B) ENGLAND'S LANCASHIRE FROM THE ARKELL COLLECTION  
(C) MINIAITRE ET HOLLIN IN THE DEPT. OF EDUCATION  
(D) ENGLAND'S LANCASHIRE FROM THE ARKELL COLLECTION  
(E) ENGLAND'S LANCASHIRE FROM THE ARKELL COLLECTION









(1) TILTING SALADE IN THE  
NOEL PATON COLLECTION



(2) TILTING HELM OF SIR RICHARD PEM-  
BERTON, IN THE NOEL PATON COLLECTION



## *A Portrait of Queen Catherine Howard*

himself, will ever attach a special interest and value to this portrait, for Holbein's original sketch for the jewel is among the priceless series of his drawings for jewellery and ornaments preserved in the Print Room at the British Museum (see plate, fig. D). Another large circular jewel, evidently also designed by Holbein, is seen attached to the Queen's girdle, but not enough is visible to determine the exact subject.

The rich costume and the jewels have a pathetic interest, when we read how in November, 1541, Catherine Howard was deprived of the full dignity of a queen and forbidden to wear jewels with stones or pearls, though she was permitted to wear sleeves, gowns and kirtles of satin, damask, and velvet, and French hoods with edges of goldsmith's work.

The newly discovered portrait described above is painted on a low-toned blue ground, particularly characteristic of Holbein's work. It is ascribed in capital letters, ETATIS SVÆ.21, as in the National Portrait Gallery copy, and must have been painted between August, 1540 and November, 1541,

probably in the latter year, which would correspond with the accepted age of the Queen at the time of her marriage. Hampton Court Palace has ever been associated with the short and tragic life of Queen Catherine Howard, and some regret must be felt that so important a portrait of the local heroine should not find a permanent home amid the still existing scene of her former grandeur.

The importance of this painting as a new addition to the known work of Holbein has been accepted by competent judges in this country, and by such authorities as Dr. W. Bode and Dr. Friedländer at Berlin, and Dr. Paul Ganz, director of the museum at Basle. Dr. Ganz, in a letter to Mr. Sidney Colvin, which we are kindly permitted to quote, says:—

‘I estimate the picture as genuine and very important work of Holbein's hand: the picturesque execution is as good as it is in the portrait of Christine of Danemark and the drawing of the face is still finer. . . . It belongs to the same group of portraits as the Duke of Norfolk in Windsor Castle.’

## THE NÖEL PATON COLLECTION OF ARMS AND ARMOUR, NOW IN THE ROYAL SCOTTISH MUSEUM—II

BY GUY FRANCIS LAKING, M.V.O., F.S.A.



WE have now arrived at the last suit facing the window in this gallery. Like those already described, it also is of Gothic fashion, but late in style. The breastplate is genuine, but composed

from two separate armaments; the plastron has large double rows of fluting almost parallel with the gussets, and the placate three narrow rows round the edge. The association of the two plates is unfortunate, for, although the decoration on each is elegant in itself, yet when the plates are placed together the trend of their flutings is so diverse that the result is unsymmetrical. The back-plate is genuine. The pauldrons and the remainder of the arm-defences are made up. The gauntlets are old, but the original edging of the cuffs has been cut away, and the finger-plates are modern; the tassets also are modern. The leg-pieces, terminating in blunt-pointed solerets, are finely formed and well made, but, with the possible exception of the right jamb and *genouillère*, they cannot be accepted as genuine. The pallettes are modern. The helmet placed upon the suit is a fine example of the plain bellows-vizored type; it is certainly many years later than the other plates of the suit. With the suit is a fighting sword which has a large, flat pear-shaped pommel and straight quillons swelling somewhat at the ends,

but as the hilt is composed of brass, and is much over-cleaned, it is a weapon of little interest.

At the end of the gallery is what is known as a page's suit, of the late sixteenth century, with borders of etched ornaments. It is a poor, characterless forgery, and, I should think, was manufactured in Germany about 1865. In its hands is a good *martel-de-fer*, of about the year 1570.

Returning to the end of the gallery from which we started, the first item to be noticed in the first glass case is the half-suit of armour. Although quite genuine, it is poor in quality, of the ordinary Milanese late sixteenth or early seventeenth-century make, and enriched with bands of somewhat meaningless ornaments. Such suits or parts of them were then made by the hundred, and exported to almost every part of Europe. Nearly every collection contains examples of them, varying in interest according to their state of preservation. In the centre of the case is the model of a suit of armour for man and horse. It is of German make, about 1840-50. Sir Noël Paton was greatly mistaken when he described it in his catalogue as being of fine workmanship, for nothing could be more unskilfully made or more roughly finished. At the other end of the case is a pretty and effective suit of blue and gold Papal armour. It is, of course, of late workmanship, and might safely be ascribed to the third quarter of the seventeenth century. I have seen another such suit which came from

## The Noël Paton Collection of Arms and Armour

Mogowo, in Poland. Finally, there are four pairs of gauntlets. Two pairs, of late sixteenth-century fashion, are poor German forgeries; one, of late fifteenth-century fashion, is an English forgery; the fourth, a pair made for a small boy, is genuine, and in excellent preservation. Considering their period, they are of fine workmanship, and I feel safe in attributing them to the hand of Hieronymus Spacinus, the Milanese armourer who made the fine engraved and signed *rondache* in the Wallace collection (No. 673 in 1910 catalogue). It is also safe to ascribe to him one of the Henry, Prince of Wales suits in the Tower of London. Indeed, the decoration of these little gauntlets and of Prince Henry's suit are very much alike. As their period would indicate, they are poor in form, but their decoration is attractive. It consists of figures in panels, and is executed with a graving tool and partly gilded and blued.

The second case from the end of the gallery contains, among other objects, three fine hafted weapons—two *marteaux* with formidable, strong beaks, of the late fifteenth and early sixteenth century respectively, and a well-proportioned battle-axe inlaid with brass, which in all probability is of English workmanship; it is now mounted on a short shaft, whereas it was formerly a tall pole-arm. In the same row as these are three good sixteenth-century maces, also a 'holy water sprinkler' of very uncertain authenticity. Occupying a prominent position in the centre of the case is an object once the most cherished of Sir Noël Paton's possessions—his pair of *genouillères* of mid-thirteenth century fashion. Until quite late years these armaments have been looked upon by many enthusiasts as genuine and unique specimens made at the period to which their form belongs. They are very similar to the *genouillères* on the latest of the famous Temple effigies, which is said to represent a Roos of Hamlake. Although they impressed me unfavourably from the first, I spent much time in considering them. My final decision was that they must be classed among English forgeries of the mid-nineteenth century; they are, however, the most successful forgeries by this hand that I have ever seen. The colour is well imitated, but the oxidization is too evenly distributed. Even making allowance for the erosion by rust, the metal is too thin, and the punched decoration of semi-circles round the borders is poor and without character. Their origin cannot be doubted, when it is noticed that the same process employed in ageing them was evidently also employed to age the early helmets already described. A single *genouillère* in the same case is interesting, for it might well have been made in the fifteenth century, but it was not made in the thirteenth as has been suggested, nor is it European as has been generally accepted. It is probably

Saracenic, and no doubt considerably earlier than the fall of Constantinople. The whole surface has at one time been delicately damascened with a fine arabesque design in what appears to be brass. The mail chausses were rivetted to this auxiliary defence around the extreme edge, not excluding the border of its tiny side-wing. I must mention in this same case an impudent forgery of 1850—an impossible gauntlet attributed to the thirteenth century, almost a duplicate of another forged gauntlet in the Parham collection; secondly two characteristic *sollerets à la poulaine*, as I have already stated, a speciality of our English, 1850 fabricator; and thirdly a dagger, from the Meyrick collection, having a waved blade and a hilt overlaid with engraved ivory. This last is spurious too, but of a different make. I am inclined to think it is one of the many forgeries—or should I say 'reproductions'?—made during the period of Louis XVIII. Beside this curious dagger is a fine and entirely genuine Venetian *cinquedeà*, a weapon erroneously called by the older collectors 'the anelace.' It is a species of short sword or dagger with a blade broad at the hilt and tapering to a point. From this formation it takes its name, the word *cinquedeà* being derived from the Italian, *cinque dita*, i.e. the breadth of five fingers. It will generally be found that the blade of the *cinquedeà* is from three to four inches in width at the hilt. Doubtless the anelace, mentioned by Chaucer, has its prototype in the *parazonium*; the *braquemart* or *épée-de-passot* is also a weapon of the same family. The Noël Paton *cinquedeà* is a fine enriched specimen, and must, in its pristine state, have been a sumptuous weapon. The etching upon the blade, in the Bellini manner, is most delicately executed. It still retains the original ivory plaques upon its grip. The date of its manufacture must be anterior to 1530. Some other items in this case are also good, notably the gilded long-necked spurs of about 1440 from the Meyrick collection (except one which is a reproduction); some spurs and stirrups of later date; and a pair of *solleret*-stirrups etched and gilt with strapwork, which are Milanese work of about 1600. These too came from the Meyrick collection.

The third case, in the centre of the gallery, contains the four objects for which the Noël Paton collection is especially famed: (1) the splendid hauberk of chain-mail, from the Meyrick collection; (2) a fifteenth century *salade*; (3) the celebrated tilting heaume from Hereford Cathedral; and (4) a *bascinet*, also from the Meyrick collection.

(1) The hauberk of chain-mail is in every way the finest that I know. Its condition leaves nothing to be desired, its manufacture is of the highest order and its shape of exceptional grace. To assign it a particular nationality is difficult, and we must leave its origin to conjecture. Sir Samuel



## The Noël Paton Collection of Arms and Armour

Meyrick relates that it was purchased by a Jew from an ancient family of Sinigaglia, which had possessed it longer than any documentary records. He goes on to say that 'the Jew bought it by the ounce and paid for it forty guineas.' Its technical points of interest are the largeness of its links, which average half an inch in diameter (inside measurement), their shape and make, and the rare vandyked border. Half the links are riveted and half are complete circles; the latter are pear-shaped in section, the rounded part being on the inner side of the ring, while the riveted rings are circular in section, a little flattened on the inner side, possibly from wear. The rivets on the joined rings are of large proportions and pyramidal in form. The hauberk itself is shaped at the waist by the insertion of gussets in its lower edge. The border and the borders of the sleeves are vandyked in brass rings with iron rivets; a single row of brass rings likewise runs round the neck. Certainly it is a wonderful specimen of the mail-shirt, and, as the Baron de Cosson says, 'probably the finest coat of mail that has come down to us.' In the Baron's own collection was a hauberk almost as fine in quality, which also had at its lower edge a vandyking in brass links. It has since passed into the Rutherford-Stuyvesant collection of New York. Both this and the Noël Paton example may be compared with the hauberk represented on the equestrian statue of Bernabo Visconti now in the Castello of Milan. This statue can be approximately dated at 1354. In England we see similar vandyking of the hauberk on the brass of Sir Thomas Burton, *circa* 1380, but before the end of the century this feature seems to have disappeared. The great weight of these two hauberks shows that they were made before plate-armour attained its full development, and the vandyked edge fixes their date more precisely, so they may safely be placed in the second half of the fourteenth century.

(2) The tilting *salade* illustrated by Figure 1 is a superb helmet and essentially a collector's piece. That it is from a tilting harness we can see by its solidity and the flatness in front below the *ocularia*, where it is without the customary projecting lower edge of the fighting *salade*. This flatness is to allow the helmet to be lowered into the inner side of a tilting *mentonnière* as seen in Hans Burgmair's *Triumph of Maximilian I.* The *mentonnière* was often secured to the breastplate. It will further be noticed that the applied bordering round the lower edge of the helmet also ceases abruptly some three inches from its front edge, to allow it to fit closely when lowered into the tilting *mentonnière*; this would hardly be possible if the raised moulding were not discontinued. The same features appear in a fine tilting *salade* in the Tower of London, although in the Tower example the actual tailpiece is not pointed but square. In

the Noël Paton helmet there is also a reinforcing piece secured beneath the *ocularia*; this covers an apparent weld in the *salade*. The condition of the helmet is admirable; it still retains its original, blackened surface. Indeed it has suffered in no way through all the years it has been in existence. The amazing number of twenty-six aiglette-holes appears on the skull-piece of this helmet, and each hole is fitted with a decorated, pewter rim. It is somewhat difficult to determine the use of so many, but perhaps like those figured in Dürer's famous drawing of a tilting *heaume*, aiglettes were threaded through them in profusion to keep the lining of the *salade* from flapping about the wearer's head. The original padded lining is still in its place and is composed of four segments of wadded canvas drawn together in the centre by aiglettes, allowing ventilation in the middle. The whole was sewn to a leather strap, and the rivets fastening it appear on the outside of the skull-piece just above the aiglette-holes. Sir Noël Paton records that a loop of leather used for suspending the helmet from the saddle was intact when he first knew the *salade*, but part only now remains. He obtained this magnificent piece from Mr. W. B. Johnstone, R.S.A., who had obtained it from Mr. David O. Hill, R.S.A.

(3) The next object to be considered—the famous tilting helm of Sir Richard Pembridge—is without doubt the most important item of the collection, and an object of the very highest interest and value. I have had the opportunity of making the most careful examination of it, as also of the contemporary and equally famous *heaume* of the Black Prince, which hangs over his tomb in Canterbury Cathedral. I can therefore draw a comparison between the two, and in doing so emphatically assert that the Pembridge helmet is by far superior in workmanship and in all the other points that a connoisseur looks for. A helmet of this type is a very rare object—indeed, there are probably not more than four true ones in existence. The Black Prince *heaume*; a *heaume* found with some other pieces of armour under the ruins of the Castle of Tannenberg; a *heaume* formerly in the Thiel collection; and Sir Richard Pembridge's—these are the only ones known to me, although contemporary helmets made for funeral purposes are to be seen in the Astor collection which came from Mogowo in Poland and is now at Hever Castle; in the Copenhagen Museum; and in the Francisco-Carolinum Museum at Lintz.<sup>1</sup> This type

<sup>1</sup> It has been suggested in the admirable description of the achievements of Edward, Prince of Wales, published in 'Vetusta Monumenta' by W. H. St. John Hope, that even the Black Prince *heaume* was made for funeral purposes; this statement was made on account of the thinness of its manufacture (it weighs 7 lbs. 2 ozs.), but as the Pembridge helm weighs even less (5 lbs. 12 oz.) and it is in every sense a true piece of fighting armour, I venture to disagree as to the original use of the Black Prince *heaume*.

## *The Noël Paton Collection of Arms and Armour*

must not be confused with the later tilting heaume which rather resembled it. It was not worn so as to rest upon the shoulders as was the later type, but being placed upon the top of the conical bascinet (the war-helmet of the time), it hung some little way above the shoulders. To keep it rigid it was wedged into its place by an elaborately quilted lining, and was fastened to the back-plate by straps and to the cuirass in front by two bolts terminating in T-shaped ends; these were passed through the openings in the front of the heaume made for that purpose. Sir Noël Paton was quite wrong in stating that the surface of the Pembridge heaume was silvered. This was not the case, for in 1872, on part-removal of the layers of oil-paint with which it had been coated, its original, burnished surface appeared, the most beautiful, lustrous black, and so hard that no ordinary sharp-pointed instrument could affect it. This I personally proved some few years ago, when I made an examination of the helmet. Before referring to the knightly wearer of this heaume, let us compare it with the other known specimen of its kind in England, namely, the Black Prince helmet. It will be noticed that the cylindrical portion of the latter is fashioned of two plates, back and front, riveted down both sides, whereas the same portion of the Pembridge helm is most deftly forged from one plate, with the join marks not even discernible. The Black Prince heaume has the advantage, however, in having the top of the skull fashioned from one plate, while the Pembridge helm has its top plate made of a truncated cone, beneath which is attached the actual crown of the heaume. The construction of the two heaumes is otherwise very similar, except that in place of the hemispherically headed rivets used for joining the parts of the Black Prince heaume together, round-headed, clinched nails are used upon the Pembridge helm. Both helmets have aiglette-holes by which the linings were fastened. Of the other two heaumes of this type in existence, I cannot speak from personal knowledge, although the one formerly in the Thiel collection is very familiar to me from an excellent cast of it in my possession. In comparison with the two described, the Thiel helmet is somewhat shorter in its cylindrical plates, and might be considered of slightly later date, circa 1400. It is likewise reinforced on its left-hand side by the addition of a plate riveted upon it. It is interesting to note that all these fighting helmets known to us have, in front, the lower cylindrical plate prolonged upwards in a narrow tongue, which being fastened to the top plate divides the occularium into two. This feature

is as a rule absent in heaumes of this period made for funeral purposes.<sup>2</sup> It will also be seen that the true tilting helmet has its lower edge turned under and over a wire, as in the Pembridge helmet, in order that it should not cut or chafe the surcoat. Before finally quitting the technical description of the Pembridge helmet, I must not forget the excellent workmanship around the occularium, where the metal is thickened for the effectual protection of the eyes. This feature is noticeable in all fighting helmets, but is lacking in funeral and pageant helmets.

The history of the Pembridge helm is interesting. Prior to its passing into the possession of the Scottish National Museum, it rested for 457 years upon an iron perch over the tomb of Sir Richard Pembridge in the nave of Hereford Cathedral, where on a column close by, hung the Knight's shield, but that has now been missing for a century. The heaume was only disturbed by the falling in of part of the roof of the Cathedral in 1786, when the right leg of Sir Richard's effigy over which it hung was broken, and the large indentation at the back of the headpiece was probably caused. In the same year the helm was described, and engraved on a large scale, though with indifferent correctness, in Gough's 'Sepulchral Monuments' (p. 135). In 1822 the Dean and Chapter of Hereford, with mistaken generosity, removed the heaume from above the tomb, where it had, no doubt, been placed at the burial of Sir Richard Pembridge, and presented it to Sir Samuel Meyrick to add to his famous collection. This was an act of gross vandalism. The Pembridge helmet remained in the Meyrick collection at Goodrich Court until that was disbanded and sold piecemeal in 1872, when Sir Noël Paton had the good fortune to purchase it. It was Sir Noël's boast that his were but the second hands into which it had passed throughout a period of over five hundred years. The nation may likewise now congratulate itself on its possession.

Sir Richard Pembridge was the representative of a knightly family which had settled near Weobly, in Herefordshire, a spot which bore the same name as early as the thirteenth century. He was one of the first Knights of the Garter, being fifty-third in order of creation. He bore for arms: barry of six or and azure, a bend gules, and as a crest a golden gerb. It is interesting to note that his alabaster effigy shows for the first time a Knight wearing the Garter about his leg.

<sup>2</sup> See the illustration of a contemporary funeral helmet obtained in Poland. 'Brett's Ancient Arms and Armour,' Plate XLVII, No. 1.



# UCCELLO'S *STORY OF NOAH* IN THE CHIOSTRO VERDE

BY EUGENIO G. CAMPANI<sup>1</sup>



URING the year 1909, the new Communal Office of Fine Arts in Florence undertook to resume the rescue of the wall-paintings in the Chiostro Verde. The work had been long in abeyance, and the present writer was chosen to supervise its renewal on a different system. The restoration of one of the paintings, *The Story of Noah*, by Signor Domenico Fiscali, has now been completed and is the main subject of this article. Uccello's wall-paintings are not only admirable in themselves, but will always be famous for his early achievements in perspective and foreshortening. In these arts he surpassed his contemporaries and left an example to all his successors. The decoration of the cloister originated in the will of a certain Turino Baldese, which bears date the 22nd of July, 1348. Beginning in the usual terms, 'Turinus de Baldese civis et mercator flor. pop. S. Pancrati fecit testamentum,' the testator proceeded to bequeath 'the sum of one thousand *lire* for the purpose of painting, in Santa Maria Novella, the whole of the Old Testament unto the end.' *The Story of Noah* was executed during 1447. The date is fixed by Dello Delli's presence in the city for that one year during his sojourn in Spain; since, according to Vasari, a portrait of him is the most prominent figure in the composition. The *Story* measures 2.30 metres in height and 5.4 in length; it is thus described by Vasari.

'Paolo likewise depicted the drunkenness of Noah, with the contemptuous conduct of his son, Ham (in whom he portrayed the painter and sculptor Dello, who was his friend) with Shem and Japheth, Noah's other sons, piously covering their father with a garment. In the same picture, is seen a cask in perspective, correctly curved, which was esteemed a very fine work; there is also a pergola, covered with grapes, the rods standing square to the plane and diminishing as they approach the point of sight; but the master committed an error in this matter, since the floor, on which the figures stand, diminishes according to the lines of the pergola, while the cask is represented from a different point of sight; and I am surprised that an artist so careful and exact should have committed so manifest an error. Paolo further represented the Sacrifice of Noah; and here he painted the open Ark in perspective, with ranges of perches in the upper part, provided for the birds, which are seen flying out in flocks.<sup>2</sup> In the air above is the figure of God the Father,

Who appears over the sacrifice which Noah and his sons are in the act of offering. This is the most difficult figure that Paolo executed in this work, since it flies with the head foreshortened towards the wall, and has such force and relief that it seems to pass through and divide it. There are besides, many different, very beautiful animals about Noah. The whole picture is, in short, so full of harmony and grace, that it is, without doubt, the best of Uccello's works, nay, beyond comparison, superior to them all, wherefore it has brought him the highest commendation, not from his own times only, but from ours also.'

Comparing Vasari's description with the illustrations on Plate I, it will be seen that *The Story of Noah* is comprised in two principal groups, his *Sacrifice* on the left, and his *Drunkenness* on the right. Between them, in the background, is a third figure of Noah, without any apparent historical import, probably introduced to complete the composition. Above it there is a separate lunette representing the Deluge. Further it will be seen by comparing Figure 1 (before restoration) with Figure 2 (after restoration) that the whole lower part of the painting and half way up the left-hand end remains, as we found it, hopelessly obliterated; we found that the plaster in these parts was new.

The condition to which the whole series of these wall-paintings was reduced can be realized only by seeing the complete disintegration of the wall-surface. This caused the pigment to peel off and leave blank spaces in the pictures. Too zealous sacristans also, in trying to remove the mud deposited upon them by dust and damp, had removed still more of the pigment with it. Moreover the plaster, which adheres badly to the walls never built to receive it, has bulged in places and thus distorted the superficial planes. Nor have so-called restorers been wanting at various times, to mutilate the line and colour. Fortunately, much of their work has vanished, while the true restoration now being carried out by Signor Fiscali has brought to light, in *The Story of Noah* at least, many original details hitherto obscured. Signor Fiscali has transferred the picture to a solid foundation without losing any of the granular character of wall-painting, and has levelled the uneven surface so that colour and line now appear much more clearly defined. The whole picture, secured on a metal fabric is now separated from the wall by an air-space, and is preserved from the action of nitrates, while the pigment, formerly excessively friable, is now so firmly fixed upon a solid basis, that it might be wiped, brushed, or even washed with impunity.

In order that the importance of the work already accomplished may be appreciated, it is necessary to explain shortly Signor Fiscali's method of

<sup>1</sup> This article was written in Italian and is translated for the author, by Miss Ella St. Leger.—Ed.]

<sup>2</sup> These *uccelli* mark a personal trait of the painter's, for it will be remembered that his patronymic was Doni, and he was called Uccello on account of the numerous birds which he kept in his house.

## Uccello's 'Story of Noah' in the *Chiostro Verde*

procedure. A piece of book-muslin is stuck evenly over the whole face of the painting with common glue, which dries rapidly. Consequently, the least dampness in the atmosphere hinders the process. Once the glue is dry, since the paint adheres more strongly to the muslin than to the plaster, the muslin begins to draw. When the painting has thus become completely detached from the plaster, the muslin is rolled off, carrying the painting with it. The next step is to stretch the muslin, with the painting uppermost, upon a perfectly flat surface, and to stick with curd<sup>3</sup> a piece of loosely woven canvas lined with a very stout canvas on the back of the painting thus exposed. The whole is then secured to a wire-netting stretched upon a wooden frame. The netting is then thickly spread with a compound of curd and cement which flows through the meshes and unites netting, canvases and painting in one solid substance. The species of panel thus formed is then turned over, and the muslin is thoroughly wetted. Since the glue used on the face is very soluble, while the curd on the back hardens in water, the muslin can be removed with ease and safety, leaving the painting securely fixed on its new foundation. The dusting and cleaning is then proceeded with. This process has not only saved *The Story of Noah* from imminent dissolution, and brought many of its details into greater prominence, but it has led to discoveries concerning Uccello's methods and practice unknown before. Besides details newly brought to light in the two principal groups, which will be noted later, I may mention here that the birds described by Vasari, which were undiscoverable even by photography, can now be traced flying about the altar, and are indicated by a dark tint upon the brown interior of the open Ark. The head of a bull, visible before, with vague heads of other beasts, suggested by eyes more distinctly preserved, may be seen on the extreme left. As regards Uccello's practice, the reverse side of the painting showed that alterations in colour and line were by no means unusual with him. In the lunette of the *Deluge* it became apparent that he had altered the outline of the figure wearing about the neck a black and white chequered life-belt no less than three times; while he had been so dissatisfied with his presentment of Dello in the figure of Ham, that he had evidently rubbed out both outline and colour with an impatient sweep of his hand. I noticed, also, that Ham's stockings, which are nearly black on the face of the picture, are reddish coloured on the reverse side. This may be due either to the brush of a restorer, or to an alteration by the artist.

It is of great interest to note that these paintings were executed in tempera, and not, as was more usual, in true fresco. The use of tempera is proved

<sup>3</sup> Presumably cheese-glue.—Ed.

by the cracks in the plaster not corresponding with those in the painting, and in places (especially in the sky and the pergola) the action of damp and the formation of nitrates have disintegrated the plaster, and caused the pigment to drop off in separate flakes. This would be impossible had the colour been incorporated with the material of the plaster as is the case in true fresco. There is another certain proof that the painting is not in fresco. The process of removal showed that Uccello, before putting on his colour, had covered the whole plaster surface with whitewash, in order to make it smoother and to prepare it for painting in tempera. This method would be impossible to fresco. During the course of removal, a whitish, semi-transparent stratum is also removed, through which the colours of the front appear dimly. The restorations of the ill-advised restorers alone retain the freshness of their colouring, for the precise reason that the original plaster had broken out and been replaced by new plaster upon which gaps in the picture were filled up in fresco; the restorers being under the delusion that Uccello had painted in fresco.

In spite of our restoration, the picture still requires some verbal interpretation. Beginning on the left with *The Sacrifice*, behind which the Ark can be seen faintly, seven of the 'eight souls' mentioned by St. Peter are distinguishable, grouped round an altar. Formerly the features of two heads only were visible. Our restoration has partially developed the lineaments of five. The clothing, severely draped and well drawn, has also reappeared, so that the remaining figures could be reconstructed from it. The centre of the group is Noah. His figure wears a venerable aspect and is splendidly drawn. His beard is white and flowing, his eyes, calm and serene, look upward in an attitude of ecstasy. A crimson halo, with flame-coloured rays, surrounds his head. His hands, in the act of blessing, are drawn in the style characteristic of the 'Quattrocentisti.' Next to him stands a young woman, whose hair is treated with great taste. Parted in the middle, plaited above her ears and looped backward, it then falls, with other plaits, below her shoulders. A *zuchetto* brings the plaits forward and arranges them becomingly about her face. The whole expression is gracious and serene. It is a pity that some re-touching has spoiled the line of the mouth and chin. Next her is the vigorous figure of a man in profile, evidently meant to contrast with the feminine beauty of the two figures on each side of him. A jewelled circlet binds his head, causing his hair to fall evenly round it. Holding one hand on his breast, he raises the other with a gesture of wonder and devotion. The whole figure, even in detail, is correctly drawn. The last figure in this group represents a young woman with her left arm





(1) THE PAINTING UNRESTORED



(2) THE PAINTING RESTORED

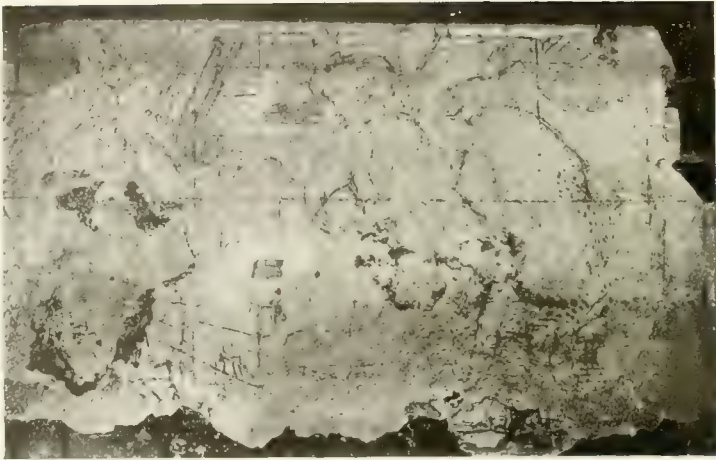




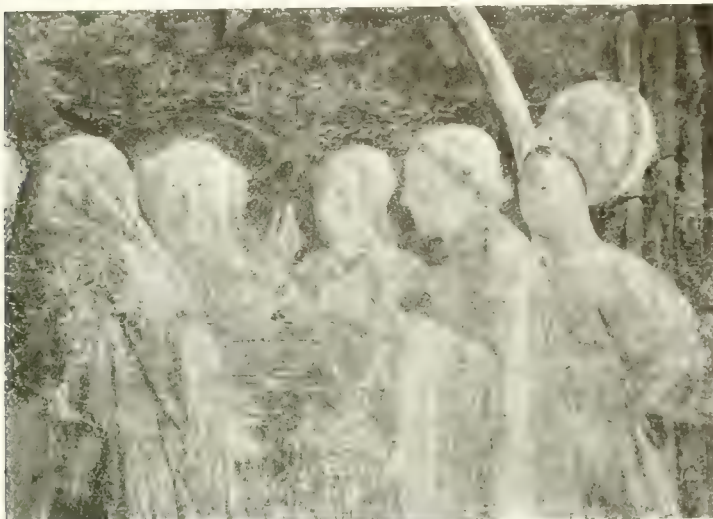




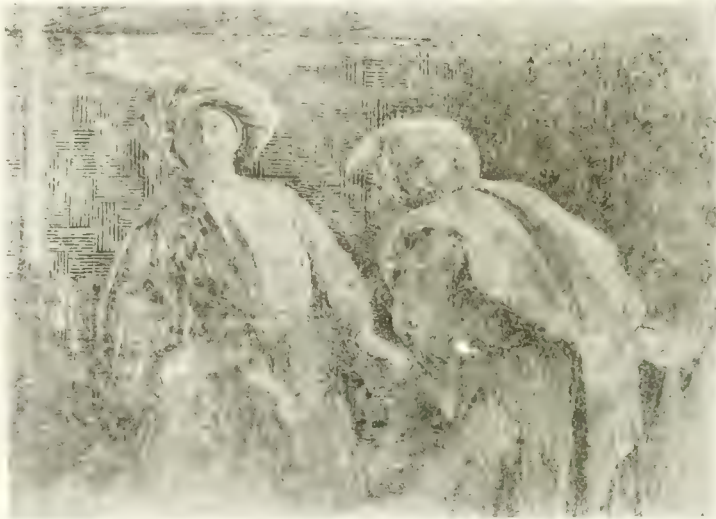
(1) DETAIL; FIGURE OF THE DEITY



(4) SKETCH FROM THE PLASTER



(2) DETAIL; NOAH AND HIS FAMILY SACRIFICING



(5) DETAIL; SHEM AND JAPHETH



(3) PLATE CXVI FROM VASARI'S 'STORIA D'ARTE'



(6) PLATE XIV FROM 'ETRURIA PITTORICA'



## Uccello's 'Story of Noah' in the *Chiostro Verde*

bent and her hand resting on her hip in a graceful pose. Her costume closely resembles one depicted upon the famous fragment of a marriage chest in the Galleria Antica at Florence, representing the marriage of a member of the Ricasoli family. A large head-dress, divided by a kind of lattice-work into sections finely embroidered in crimson, may perhaps be a copy of some precious heirloom, and gives the figure an air of striking originality. Of her face little remains but some vague traces of hair falling below the head-dress, and bringing into prominence the line of the forehead, beneath which appear traces of the eyes. One small, well drawn ear also is still visible, wearing an earring delicately traced with surprising ingenuity. It is only indicated by a light touch of red, at the base of which appears a small ball with tiny drops attached. The sleeves are puffed above the elbow, and fit close at the wrists. Formerly little was to be seen of the altar, but the decorated top resting upon small, square pillars surmounted by capitals is now visible. The base is completely lost. Upon the altar three red flames appear distinctly, and are among the few spots of colour which relieve the uniform tone of the painting. Prior to the removal, the figure of the Deity had a dusty, bleared appearance, all the details of the head, and upper part of the body were almost lost; the eyes, nose and mouth are now once more visible. As Vasari states, the figure is drawn with a curious effect of foreshortening. It seems to lean so far out of a rift in the clouds that the head appears inverted. Disdaining the usual fashion of depicting the Deity appearing erect above the clouds, Uccello desired, with that audacity which characterised him in the study of perspective and foreshortening, to give a sample of his own dexterity. The Deity is stationed over the altar in the act of benediction. His draperies are rich yet sombre, and His head is surrounded by a red halo, without the yellow rays which adorn Noah's below. The halo seems to have been decorated, but its present state precludes any preciser reconstruction. Above appears the rainbow, partly in its original state, and partly—especially on the left—restored in fresco. The dark mass surrounding it appears strange, and at first sight as if it might have been added by some former restorer. But on closer examination, I found that the original background was of one even tint and that it is the lighter portions which are the re-touching of restorers. This dark, even tint was used by Uccello in order to emphasize the brightness of the Deity and the rainbow above Him.

The third small figure of Noah stands under the pergola, in the background between *The Sacrifice* and *The Drunkenness*. A red halo surrounds his head and he is leaning upon a tall, red staff, while near him may be some animal painted in dark

tints. The drawing, however, is now so vague, that any degree of certainty is impossible. The whole of the little group indeed is much damaged, and it is only by an effort of imagination that its position can be reconstructed. The poles of the pergola supporting the vine stand one behind the other in perspective and are bound with simple, reddish withies, such as our peasants use to-day. To every pole is bound the main stem of a vine, distinguished from it by its twisted line and its reddish colour. The pergola, constructed of squared, wooden poles, is, as Vasari remarks, drawn in perspective and covered with vine-leaves more symmetrical than realistic in form. But the grapes are painted with great subtlety and variety, as though the artist had made a particular study of each bunch.

Let us now pass on to *The Drunkenness* and to the principal figure of the whole painting, which, according to Vasari, is a portrait of Dello Delli, and represents Ham, the father of Canaan. So majestically beautiful is it that the spectator is lost in wonder and admiration. Standing outside the pergola, it seems as if scornful of entering it. The profile of the face, drawn with correctness and precision, the eyes looking straight at his brothers, the frowning brow, the closed mouth which seems to quiver, all contribute to give it an expression of force and resolution. A turban is wound in elegant folds round the head, and the hair falls in abundant curls from beneath it. An ample mantle also heightens the impression of majesty. The feet and ankles have now disappeared. The arbour within the pergola is composed of matting woven in sections of seven strands. These are scratched into the plaster somewhat after the manner of *sggraffito*. Of the two figures entering the arbour, the first, Shem, wears an expression of displeasure and surprise, but not of anger like Ham. The head, showing strength and certainty of drawing, is also covered with a rich turban formed of folds of cloth in soft lines. Shem's wide-open eyes, his raised brows, and the retiring position of his body, seem to confirm the expression of sorrow and surprise at the sight before him. The lines of the drapery, however, exhibit too exaggerated a curve, the attitude being impossible. It may, however, be due to alterations made by former restorers. He holds one hand to hide the spectacle from his eyes; the other is clenched with a gesture of repulsion. Japheth, the last figure on the right, turns his shoulders away and leans over, in the act of covering Noah with the mantle. This action is borne out by the position of Japheth's right hand, which, although in a fragmentary state, and much spoiled by restorers, can be discerned holding a fold of drapery that disappears behind his body as he turns his head and looks away. The face is much damaged, and can only be traced faintly. Japheth also wears

## Uccello's 'Story of Noah' in the Chiostro Verde

a turban, which falls forward, but in design and dimensions is less important than his brothers'. His cloak, thrown very naturally over his left shoulder, gives free play to the action of his arm spreading the mantle. He wears a red girdle about his waist. Behind him appear traces of the cask mentioned by Vasari. The whole picture exhibits that breadth and majesty of conception found also in the works of Masaccio and of Donatello. A sculptural rather than a pictorial sentiment may also be observed in the arrangement of line.

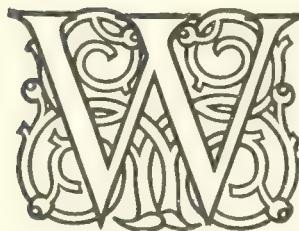
While examining the group of *The Drunkenness* I became curious to ascertain the exact position given to Noah; but, alas! I sought in vain. The drunken Noah has completely vanished. Only a few rude outlines, near the figure of Ham, were traceable in some new plaster which at one time or another had been set upon the wall. These outlines, however, are not in the position represented in the engraving in 'Etruria Pittorica' (see here, plate 2, fig. 6). Seeking for the original drawing of the picture on some plaster, which still adhered to the wall, what was my surprise to find that the figure of Shem was not placed in the same position as in the painting; instead of turning his face towards Japheth, he turns slightly towards Ham, his head being seen in profile instead of full fronted (see plate 2, fig. 4), and looking over his right shoulder. His hands are open and thrown outwards as if in protest at his father's drunkenness. Continuing my researches, I found that this figure was drawn upon a coat of whitewash, beneath which appear still more lines. Thus we see how Uccello, drawing first upon the wall, and discontented with his work, had given it a coat of whitewash, and had drawn his subject again, and,

being still discontented, had drawn it once more in the position now visible. So difficult was it for this artist to satisfy himself with his studies in perspective and foreshortening. The drawing of this figure is masterly, but it is only lightly sketched in, evidently with a view to massing and indicating the position. Still more lightly sketched is the group of *The Sacrifice*. That the whole is certainly the reproduction of a sketch is proved by the lines of perspective drawn upon the plaster. They are still to be seen converging towards the point of sight and were used by Uccello for the purpose of placing the objects in their correct positions. Having found it impossible either to retrace the original drawing on the plaster, or to find a faithful representation of it anywhere, I have selected two engravings by way of illustration, one from 'D'Agincourt,' Plate CXLVI (plate 2, fig. 3), and one from 'Etruria Pittorica,' Plate XIV (plate 2, fig. 6). They, however, give but a feeble idea of the composition, being both clumsy and incorrect in line and proportions.

I trust that these observations upon the work of Uccello may prove useful to art critics in familiarizing them still further with an artist, concerning whom so much has been said and written during the last few years. It is also to be hoped that the work of saving his remaining paintings in the Chiostro Verde may be continued. This realistic painter devoted his whole life to the study of perspective in the endeavour to portray Nature faithfully. As Richa says in his 'Notizie storiche sulle Chiese Fiorentine,' 'Paolo Uccello was the master who most rightly appreciated and developed the knowledge of action, and proved himself in this branch of his art the worthy predecessor of Leonardo da Vinci.'

## EARLY CHINESE POTTERY AND PORCELAIN AT THE BURLINGTON FINE ARTS CLUB

BY EDWARD DILLON, F.S.A.



WHEN in the autumn of last year it was proposed to bring together at the Burlington Fine Arts Club a collection of the older Ceramic wares of China, to some of us it seemed to be a matter of doubt whether it would be possible to discover a sufficient number of old pieces to fill the small gallery of the club. One's thoughts turned at once to certain ambiguous classes of porcelain, some of the seventeenth century and some of later date, to which the name of Ming had been of late much too generally applied. Of genuine Ming wares there were no doubt not a few speci-

mens to be found in private collections, but as for examples of earlier dynasties, were we not told by those who speak with authority that the number of genuine pieces in English or indeed in Western collections generally might be almost counted on the fingers?

What was then our surprise to find the whole of the available space of the gallery occupied—perhaps we may say crowded—with an array of the most varied wares, representing the outturn of Chinese kilns for a period of not far short of two thousand years. Among these there is, no doubt, a no small percentage of examples that are *representative* rather than genuine specimens of the early wares. With such a statement we should be all prepared to agree: any difference of opinion



## *Early Chinese Pottery and Porcelain*

would only arise when it came to the matter of pointing out the actual pieces to which a later date should be assigned.

It may be safely said that until the last two or three years it would have been absolutely impossible to bring together a collection of this character. The materials would have been entirely wanting. Even at the present day there is no public collection in Europe that comprises such a series of early pottery. The Grandidier collection, now lodged in the Louvre in the galleries facing the Seine, has many fine examples of the later Ming emperors, and at Gotha there is a little known collection of early pieces with celadon and other 'self' glazes; this was brought together by the late Duke of Edinburgh, and it comprises, I believe, the collection formed by Dr. Hirth, a great authority on the antiquities of China. But now at Savile Row may be found whole classes of primitive ware that are entirely unrepresented in these public collections. At the present moment, indeed, both at home and abroad, our Museum directors are busy filling up the gaps in their galleries. They well understand that a critical moment has arrived.

The fact is that for once in a way that inevitable growth of taste that tends more and more to favour the simpler and ruder early wares—this is a change that occurs in the annals of art collecting with the regularity of a law of nature—has coincided with a notable increase in the supply. The recent times of stress in China—the Boxer troubles above all—have led to the breaking up of many old native collections. Of still greater importance as a source of supply of the earlier wares have been the excavations necessitated by the construction of the new railways. For the first time in China, the ruthless antiquary and those who cater to him have gathered a rich harvest from the tombs, and now, at least as concerns the Han dynasty, what we know of the arts of the time has been derived for the most part, as in the case of classical antiquity, from the pillaging of sepulchral monuments.

It has thus come about that no inconsiderable number of examples of the older ceramic wares of China have quite recently found their way to London. These early wares, so different from the fully developed types of porcelain to which the English connoisseur had been accustomed, have so far appealed to but a few collectors. As a whole they were at first looked upon with some suspicion. But any doubts as to their genuine character were soon seen to be ungrounded and, when the intense archaeological interest as well as the undeniable artistic merit of these old wares were once recognised, there came forward a small body of enthusiasts for Oriental art who were eager to enrich their collections with a class of pottery until then practically unprocurable. It is

thanks to the judicious purchases of such well-known connoisseurs as Mr. Robert Benson, Mr. William C. Alexander, and above all Mr. Eumorfopoulos, that the bringing together of such a comparatively representative series has become possible. But it is due to Dr. Read of the British Museum that it should be clearly acknowledged that it was he who first recognised that the psychological moment had arrived—that in fact the time had come to bring together the material evidence, and thus to make it possible to investigate critically both the claims to high antiquity and the intrinsic artistic merits of these various old wares. To his colleague Mr. Hobson, who has kept himself abreast of all that has so far been revealed to us Westerners of the early history of Chinese ceramics (witness the series of papers lately contributed by him to this magazine), has fallen the difficult and laborious task of cataloguing the collection.

There may be an opportunity in a future paper for dwelling in greater detail upon some of the more notable pieces and perhaps for discussing some of the problems suggested by them. For the present it will be well to confine oneself to a few general considerations which may be of assistance to the visitor to the exhibition, who, indeed, may be expected to bring with him more of general culture than of special knowledge.

The arrangement of the collection is in the main chronological, and it may be said at once that it is on the earlier divisions that, as a whole, the interest is concentrated: more definitely upon the contents of cases A, B and D. What it is above all important to bear in mind is, that we have in the first two or three compartments of Case A a group that lies entirely apart from the rest of the collection. The sepulchral pottery of the Han dynasty takes us back to the two centuries that precede our era. Here, on the basis of a few dated examples, we are able to fix with approximate certainty the age of the whole group; we have to wait for more than a millennium for any such satisfactory evidence for determining the date of later wares. As far as the decoration and the treatment of the figures of men and animals are concerned, the relations of this Han pottery are rather with a remarkable group of contemporary bronzes and with certain stone slabs carved in low relief than with any of the later pottery or porcelain of China.

It will be noted that in the case of all the early wares shown in cases A, B and D, but a small proportion could be classed as of true porcelain, using the word in the modern European sense—indeed, in the Han period the material employed was a more or less compact earthenware. In his catalogue Mr. Hobson has in each case been careful to indicate the nature of the paste, a most necessary precaution, seeing that to

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do so a careful examination of the more or less unglazed base is necessary.

The Chinese antiquaries, however, will have it, that already in the days of the Han dynasty a start was made in the manufacture of porcelain—that is to say that a new material, distinguished by a new name and by a newly formed character, was attained to. But to the Chinese mind the essential characteristics of this new substance—the *ts'u* that we translate by the word porcelain—are by no means identical with what we look for in the material. Rather than translucency and whiteness of body, what they aimed at was a paste of sufficient compactness to give out a musical note when struck; there is a constant reference to this property in the old writers. By means of glazes, often of great thickness, spread over this resonant body it was attempted to give the impression of something carved from a natural stone, more especially from jades and jadeites of various hues.

Bearing in mind this Chinese point of view, some general idea of what progress had been made in the course of the centuries that succeeded the fall of the Han dynasty—say from the third to the tenth century of our era—may be formed from the contents of wall-case B as well as from the celadon vases and dishes placed over this and the preceding case. Indeed, a thousand years and more separates the bulk of these pieces from the sepulchral vessels with which we began our review, and yet even in those cases where we can make any claim to class the ware as porcelain, what we now find is a porcelain of a very primitive character. For all that many of us are prepared to discover qualities—strength of design and strange harmonies of colour—in not a few examples of this 'ferruginous stoneware,' qualities which may be looked for in vain in the fine white porcelain of later days. It was indeed such ware as this that was subjected to the great potters of King-te-chen in the eighteenth century as models for imitation. It is in the triumphant glazes that we find the master character of these wares of the Sung and Yuan dynasties. This at least is the dominant impression that we carry away, whatever difference of opinion there may be as to the date or provenance of individual pieces.

Not that the exhibition is entirely wanting in examples that may serve to bridge over the long centuries that separate the Han from the Sung dynasty. These are mostly to be found in the latter divisions of Case A. I have no space here to dwell on a few interesting pieces that for one reason or another have been tentatively attributed to the Tang dynasty (618 A.D.—907 A.D.). These are very various in character, and scarcely help us in forming any definite conception of what was being produced at this time. Needless to say no

one of these pieces can be classed as porcelain. That this most glorious age in Chinese history, an age during which the art of painting produced such great masterpieces, should be almost a blank, not only as regards true porcelain, but in scarcely a lesser degree as regards pottery of other kinds, is evidence of the great gaps that still remain to be filled up in the history of Chinese ceramics.

There is no decrease in general interest when we come to Case D. Here the dominant note is given by the plain, white ware of Ting-chou. At least that is the first impression, but when we come to examine the specimens in greater detail we discover that with a few exceptions we are in the presence of a series of stoneware or even earthenware vessels the ground of which is often of a dark ruddy tint; this ground is masked by a whitish slip, of more or less pronounced warm hue, which covers all except the base. These wares we find are ascribed to various kilns in the provinces of Honan, Kiang-si and Kiang-nan; the names of these kilns will be new to many of us. But there is one group shewn in this wall-case that commands our attention on more than one ground. This is the ware summarily decorated with designs in brown, in some cases accentuated by *sgraffito* markings. Not only do we find at times in this pottery a combination of boldness of design with great refinement in the juxtaposition of various shades of browns and lavender-greys, but a special interest is given to the ware as a whole by the fact that some of it has lately been extracted from tombs that on other grounds have been definitely attributed to the Sung dynasty.

To sum up as regards the earlier wares:—In the three wall-cases that have occupied us so far may be found some 200 examples of Chinese pottery and porcelain (there are still further examples in the Standard-case K), which, if not necessarily in every instance of earlier date than the foundation of the Ming dynasty (1368), at least without exception belong to early types. This fact alone suffices to establish the importance and novelty of the collection.

In the remaining cases (we have so far only got half-way round the gallery) it is the wares of the Ming period (1368-1643) that predominate—first, the "blue and white" and then those rich combinations of turquoise and purple that give a special *cachet* to more than one of the cases in the gallery. Here are many beautiful things, but it cannot be said that the general impression derived from them would help to give authority to the vague idea so prevalent at the present moment in some quarters that in the wares of the Ming period there may be found something to surpass in beauty and magnificence the triumphs of the early days of the succeeding dynasty. It was, no doubt, in China, during the 15th and 16th



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centuries, that the great advances were made that established once for all the definite ceramic type that we know as porcelain, and that in all the main divisions of the class. But for all that the period as a whole, and apart from the first few decades, was one of decadence, and this decadence

is at times reflected in the decoration of the porcelain. This applies more especially to the wares made during the long reign of Wan-li (1573-1620), and of examples of Ming porcelain in European collections an overwhelming majority belong to this time.

### NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XVI *ST. SEBASTIAN*, BY BERNARDINO PARENTINO

BY LIONEL CUST, M.V.O., AND TANCRED BORENIUS



AMONG the paintings of the early Italian school purchased for H.R.H. Prince Albert was a small painting on panel of *St. Sebastian* attributed to Andrea Mantegna, purchased by Mr. Gruner at Rome in 1847 from Signor Minardi, and presented to Prince Albert by Queen Victoria on his birthday that year. The composition, a simple one, recalls the majestic *St. Sebastian* by Mantegna at Aigue-Perse, near Clermont-Ferrand, in France. It falls short, however, of that superb composition in most details, though it is manifestly inspired by the great Master's work. There can be little doubt but that we have here one of the Mantegnesque paintings by the little-known Bernardino da Parenzo (Parentino or Parenzano), whose work has lately received some little attention. Specimens of his painting are to be seen in the Galleria Estense at Modena, the Museo Civico at Verona, the private apartments of the Palazzo Doria Pamfili at Rome and elsewhere. As a special study of the paintings of this school has lately been made by Dr. Tancred Borenius, the following notice of Bernardino da Parenzo by Dr. Borenius will be welcome to readers of THE BURLINGTON MAGAZINE.

The small picture of *St. Sebastian*, now at Buckingham Palace is painted on panel and measures 19 $\frac{3}{4}$  by 13 inches. LIONEL CUST.

There are still very few documentary clues to the biography of Bernardino Parentino. Not even the researches of Prof. Lazzarini and Prof. Moschetti, which of late have thrown so much light on the history of Paduan painting,<sup>1</sup> have brought any addition to our knowledge of the life of this master. The principal *point de repère* is now as before a passage in the 'Anonimo Morelliano,' in which mention is made of frescoes in the second cloisters of S. Giustina at Padua, executed by 'Lorenzo of Parenzo who afterwards

entered the Agostinian order.'<sup>2</sup> Here Lorenzo is obviously a slip for Bernardino, as will be seen by a comparison of these still existing, though much injured frescoes with the painting in the Modena Gallery, signed 'Bernardin Parenzan pisit.' On the authority of the above statement of the 'Anonimo' we may feel fairly safe in identifying Bernardino Parentino the painter with the Agostinian friar of the same name who died on October 28th, 1531, at the age of 94 years and who was buried in the oratory of S. Niccolò di Tolentino at Vicenza.<sup>3</sup> We also know that the frescoes in the cloisters of Santa Giustina were dated 1489 and 1494,<sup>4</sup> and there exists a rather futile elegy in Bernardino's praise, written by his contemporary Raphael Placentinus and first published in 1518.<sup>5</sup>

With the signed picture of Christ between two saints in the Modena Gallery as starting point, it has lately been possible to restore to Parentino a considerable number of works. It is a fanciful and pleasing, if by no means great or profoundly interesting, artistic personality which they reveal to us. His style is very largely eclectic, Mantegna, Ercole de' Roberti and Giovanni Bellini being the artists whom he chiefly laid under contribution; but there is no lack of a personal note in his work and the assimilation of the foreign elements is accomplished not without skill and taste. He is seen at his best as a *raconteur* in small religious or mythological compositions, such as the scenes from the legend of St. Anthony in the Palazzo Doria at Rome, the *Conversion of St. Paul* in the Verona Gallery (No. 331), the *Expedition of the Argonauts* in the Museum at Padua (No. 424) or the two truly delightful little *Concerts* in the Kaiser Friedrich Museum at Berlin. In these and allied works Parentino shows much of the spirit of Carpaccio coupled with a certain harshness and

<sup>1</sup> 'L'inclauastro secondo . . . fu de man de Lorenzo da Parenzo che poi diventò Eremita' 'Anonimo,' ed. Morelli, p. 11.

<sup>2</sup> See the epitaph in Faccioli, 'Museum Lapidarium Vicentinum' (Vicenza, 1776), i, 147, No. 148.

<sup>3</sup> Brandolese, 'Pitture, sculture . . . di Padova' (Padua, 1795), p. 100.

<sup>4</sup> Raphael Placentinus, 'Ad Bernardinum Parentinum pictorem,' in 'Polysticha' (Cremona, 1518).

<sup>5</sup> See Lazzarini and Moschetti, 'Documenti relativi alla pittura padovana del sec. xv,' in 'Nuovo Archivio Veneto,' Vols. xv and xvi (Venice, 1908).

## Notes on Pictures in the Royal Collections

roughness and a romantic fondness for the antique which are characteristic of his Paduan origin. He also possessed a refined sense of colour, as will be acknowledged by anyone who can recall, for instance, *The Temptation of St. Anthony* in the Doria Gallery, with its beautifully harmonized, dull tapestry-colours.

The *St. Sebastian* in the collection of H.M. the King is a noteworthy addition to the *œuvre* of Parentino. There can be no doubt as to the correctness of the attribution to this master. The landscape, the knotty extremities, the technique (note especially the peculiar treatment of the hair) and the type of the saint—which should be compared with that of the *Virgin Annunciate* in the Venice Academy (No. 608)—point most definitely to Parentino as the author. The picture affords a characteristic example of Parentino's innocent and lovable eccentricity, and acquires a special interest through the fact that we here for once can trace a particular model followed by the artist. To every student of Mantegna this painting will at once recall the great *St. Sebastian* in the church of Aigue-Perse (Puy-de-Dôme). The figure of the saint, the ruin behind him and the two half-length figures of archers are all taken from Mantegna's picture, with some modifications, no doubt, but still faithfully enough to remove

any doubt as to the source of Parentino's inspiration in this case.

This relation between the King's picture and the Aigue-Perse altarpiece ought to be of some aid in dating the former painting; but unfortunately there is little certainty as to the date of Mantegna's work. It seems very likely that it was brought to France by Count Gilbert Bourbon-Montpensier, to whom Aigue-Perse belonged and who in 1481 married Chiara Gonzaga, the daughter of Mantegna's princely employer Federico. Critics are, however, at variance as to the exact period when the Aigue-Perse picture was executed, and the present writer has not been able to form any personal opinion in this matter, as he knows the painting in question only from reproductions. If anything, it seems to him that the forms of the landscape testify in favour of Prof. Thode's view that this work belongs to the eighth decade of the fifteenth century,<sup>6</sup> which is possibly therefore the *terminus a quo* of the date of Parentino's *St. Sebastian*. Of the master's own works this picture stands perhaps nearest—by reason of the slight, sketchy technique—to the little paintings of the *Announcement to the Shepherds* and the *Procession of the Magi* in the Vicenza Gallery.

TANCRED BORENIUS.

<sup>6</sup> Thode, 'Mantegna' (Leipzig, 1897), p. 110.

## THE OLD PLATE OF THE CAMBRIDGE COLLEGES

BY LT.-COL. CROFT LYONS, F.S.A.



R. E. ALFRED JONES, whose former books 'The Emperor of Russia's Old English Plate,' 'The Old Royal Plate in the Tower of London,' and 'The Royal Collection of Plate at Windsor Castle,' are well known, has recently published a very interesting volume on the old plate in possession of the Cambridge Colleges,<sup>1</sup> which takes the form of an illustrated *catalogue raisonné*.

Owing probably to Cambridge being situated further from the centre of trouble at the time of the Civil War, more pieces of very early plate have been preserved there than at Oxford. There are many examples at Cambridge not to be seen elsewhere, and as it is not always easy to see the plate at the various colleges, the illustrations, of which there are over 120, will be of great use to students as well as collectors. In possession of the various colleges at Cambridge there are no less than forty pieces made prior to 1600, amongst them being a fourteenth-century drinking-horn,

four mazers and numerous standing cups, salts and other pieces of unusual interest.

The drinking-horn, which has a remarkable terminal ornament in the form of a crowned head, was presented to the Guild of Corpus Christi in 1347 by Alderman John Goldcorne, and passed in 1352 into possession of the college. It holds the proud position of 'Doyen' of the college plate. Next in date comes the remarkably beautiful beaker at Trinity Hall, believed to have been the gift of William Bateman, founder of the college, circa 1350 (Plate I, fig. 2). Inside the beaker is a circular disk (fig. 3), and another smaller one (fig. 1) is inside the cover; both have the arms of the college on them and show traces of translucent enamel, of which only fragments remain. In spite of the fact that the beaker has lost its original finial, the dignified yet harmonious simplicity of its form compares favourably with the more ornate example at Christ's College, which has the date-letter for 1507-8: this like the renowned Founders' Cup at the same college formed part of the bequest of Lady Margaret Beaufort, Countess of Richmond and Derby. Of even greater personal interest than either of the above mentioned beakers is the Anathema Cup at Pembroke

<sup>1</sup> 'The Old Plate of the Cambridge Colleges,' by E. Alfred Jones. Cambridge University Press. 1910. 4 guineas.





ST. SEBASTIAN. BY BERNARDINO PARENTINO  
IN THE COLLECTION OF H.M. THE KING









(1) ARMS OF THE COLLEGE  
INSIDE THE COVER



(2) BEAKER, SILVER GILT, CIRC. 1350  
BELONGING TO TRINITY HALL



(3) ARMS OF THE COLLEGE  
INSIDE THE BEAKER



(4) SILVER SALT, 1733-4, BE-  
LONGING TO TRINITY COLLEGE



## *The Old Plate of the Cambridge Colleges*

College, bearing the date-letter for 1481-2. It was presented by Dr. Thomas Langton, Bishop of Winchester. The form is unusual and seems to have been suggested by one of the glass goblets, such as were made in Venice in the fifteenth century. It is the earliest example of a secular cup having a date letter and takes its name from the inscription engraved on it, which begins 'QUI ALIENAVÉRIT ANATHEMA SIT.' Pembroke College is also the possessor of another cup of great interest (Plate II), the gift of Dr. Richard Sokborn, who was elected a fellow of the college in 1470 and whose death is recorded in 1502. It would seem to have been originally a mazer bowl mounted at a later date (circa 1450) on a foot so as to form a cup. Inscribed in black letters round the rim is the following inscription: '+SAYN: DENES: Y<sup>T</sup> ES: ME: DERE: FOR: HES: LOF: DRENK: AND: MAK: GUD: CHER.' The stem also is inscribed GOD: HELP: AT: NED with the letters V M above; they are believed to stand for the original name of the college—viz., Valence Marie. Corpus Christi College possesses no less than four mazers, two being of more than usual interest. One, known as the 'Cup of the Three Kings,' is inscribed with their names, 'JASPER, MELCHIOR AND BALTHASAR;' another is fitted with a syphon after the manner of the German 'trick, or wager cups,' so arranged that when the vessel is filled above a certain height the liquid escapes through a hole in the bottom of the cup. These mazers are so rare that it is remarkable that so many should be found in one College, and one cannot help thinking that they owe their preservation to the very insignificant quantity of metal used in their mountings, so that it was hardly worth destroying them for the sake of the silver which composed them. For this reason they escaped the hand of the spoiler at a time when heavier articles of silver plate were sacrificed wholesale for the purpose of raising money. The number of fine standing cups is too numerous for individual mention. The 'Founder's Cup' at Emmanuel College (Plate III) calls, however, for special notice as excelling both in beauty of form and excellence of workmanship. It proves that there were craftsmen working in England at this time who could produce masterpieces equally artistic to those of the famous German silversmiths. The date assigned to this cup is 1575, but unfortunately, the date letter is indistinct. Sir Walter Mildmay, whose arms it bears, founded the college some ten years later, and it was probably about that time he ordered the cup. This is borne out by the details of the ornament employed which belong to the last quarter of the sixteenth century. Although lavishly ornamented both inside and out, the workmanship is so remarkable, and the design

so completely in harmony with the perfectly-balanced form of the cup itself, that it takes its place in the foremost rank, as one of the most superb examples of English decorative plate. Other cups worthy of special mention are the stately Vice-Chancellor's Cup, 1592-3, the illustration of which is given as a frontispiece to Mr. Jones' work. It was the gift of Queen Elizabeth's unfortunate favourite, Robert Devereux, second Earl of Essex, who was Chancellor of the University in 1598. Its outline is more simple and dignified than is usually met with in plate of this period, and the decoration, which takes the form of panels alternately filled with delicately-engraved vertical lines and left plain, shows a most commendable restraint. The Founders' Cup at Christ College has been illustrated so often in books on English plate that its graceful form is too familiar to require any attention being called to it; there is, however, an excellent illustration given of it in this book. Two other cups of unusual but characteristic Elizabethan form are at Corpus Christi College; they were the gift of Archbishop Parker; only one has a cover. Both cups as well as the cover bear different date letters, and are made by different makers, from which it would seem that there were originally three cups of similar form. Foreign silversmiths are well represented by the 'Falcon Cup' and the 'Poison Tankard,' at Clare College, and the sixteenth century parcel gilt dish in the Chapel at Peterhouse, all admirable examples of their sort. Numerous cups, the bowls formed of ostrich eggs or cocoa nuts are recorded, cups with bowls made of these objects or of nautilus shells having been held in high favour, both here and on the Continent. Amongst later forms of drinking vessels, all well known forms of porringers, possett and caudle cups are represented, including a two-handled covered cup of curiously ungainly shape at Peterhouse. At first sight it looks as if it had been made from a flagon, cut down; such, however, is not the case, its form, unattractive as it is, is intentional. Other examples are known, one in the collection of Lord Swaythling the form of which is almost identical, and the handles were seemingly cast in the same mould.

The list of alms-dishes, rosewater ewers and dishes is an imposing one, and it is not easy to say which of them is the finest. None of the Colleges possess anything quite so fine as Lord Newton's famous ewer and dish, but the rosewater ewer and dish dated 1545-6 at Corpus Christi College stands out conspicuously as the finest of English make, while amongst the foreign ones that at St. John's College excites equal admiration. Elizabethan flagon-tankards are numerous, while the wealth of later plate renders it difficult to particularise what is most worthy of notice.

Standing salts, which were such an important

## *The Old Plate of the Cambridge Colleges*

feature on the dining tables of our ancestors, are not as numerous as one would expect; the earliest is a pair of the well known hour-glass type at Christ's College, made about 1500, and another of similar shape is at the same College with the date-letter 1507-8. There is also a very beautiful covered salt of circular form at Corpus Christi College, the gift of Archbishop Parker. Amongst later examples is the standing salt at Trinity College (Plate I, fig. 4). It is a fine example of its type and has the date-letter for 1733-4, with an inscription setting out that it was the gift of James Duport, who died in 1679. Salts in this form had quite gone out of fashion by the early part of the eighteenth century, and it is curious to find one made at so late a date. Mr. Jones suggests that the Duport salt may have been damaged and then remade in its original form. He is probably correct in his conclusion, for the Mercers Company possess one made in 1638, and even 1679

would be late for one of this design. Early spoons, which are of so much interest to many collectors, are curiously enough very badly represented amongst the Cambridge plate. Mr. Jones only catalogues some twenty in all, but this list includes one of the only four complete sets of Apostle Spoons known; they are at Corpus Christi College, one being dated 1515-6 and the remaining twelve 1566-7. Another half dozen of the end of the sixteenth century belong to Christ Church. In the way of spoons nothing so remarkable seems to exist at Cambridge as the set with figures of owls on the handles that are at Corpus Christi College, Oxford. Of later plate there is great wealth which the author describes at length in his catalogue, and it is interesting to compare the treasures preserved at Cambridge with those enumerated by Mr. Harold C. Moffatt in his book as being at the University of Oxford.

## 'TWENTY YEARS OF BRITISH ART' AT THE WHITECHAPEL GALLERY

❧ BY D. S. MACCOLL ❧



At the closing ceremony in Whitechapel and at the dinner to the Director that followed, justice was done by various speakers to the admirable ten years' work of Mr. Aitken and to the merits of his last exhibition. He has made of Whitechapel, least likely of centres, the place where the best review could be obtained of the forces of our modern art, not elsewhere so carefully selected and so completely combined, and one wishes that the gifts displayed in getting together those passing exhibitions could be employed in building up a permanent collection. The gallery that should secure his services and give him the necessary freedom would quickly gain for itself character and fame.

This last exhibition the Director of the National Gallery described as 'the best collection of the younger British School yet brought together, containing the works of those who will be sought after in fifty years' time as the pre-Raphaelites are sought after to-day.' I imagine that this judgment is in a fair way to become general; indeed, the collecting of works by the leading men began at least ten years ago, and the competition for them is already keen. In one quarter only have they made no impression: on those, namely, who have in their hands the official 'encouragement of British art.' But that was to be expected. The

purchasers who from first to last have never lifted a finger to represent the pre-Raphaelites in the National collection, and have throughout steadily avoided first-rate work in favour of the middling performances of their fellow-exhibitors, have carried out in the latest period the policy that was theirs from the first. Let me remind my readers, after a six years' interval, of the case brought against the Council of the Academy as Chantrey purchasers. Nothing was then said of the later school, whose merits might at that date have been a matter of controversy; the case was limited to past history, and to names whose outstanding merit no one could dispute. A list of such artists living at or born after the death of Chantrey, dead or fully recognized in 1903, includes at least, Hurlstone, Lewis, Dyce, Alfred Stevens, Watts, Fettes Douglas, Madox Brown, Rossetti, Holman Hunt, Millais, Deverell, Arthur Hughes, Burne-Jones, Walter Crane, Whistler, Albert Moore, Legros, Cecil Lawson, Brabazon, Frank Potter. These men at least, English and foreign critics with any sense of relative values would expect to find in a representative national collection such as Chantrey defined and provided for. It is almost incredible, but it is true, that of them all only Watts is represented by one picture, and Millais by a late and wretched example. The leaders even of the more popular art of the period were neglected in favour of their imitators: there is nothing by Frith, F. Walker, Pinwell or Mason.





STANDING CUP, CHC. 1459  
 BELONGING TO PEMBRIDGE COLLEGE









FOUNDER'S CUP OF EMMANUEL  
COLLEGE, CAMB. 1575





RICHMOND CASTLE IN STORM. BY P. WILSON STEER  
IN THE COLLECTION OF MR. E. M. SADLER









NIRVANA, BY AUGUSTUS JOHN. IN THE  
COLLECTION OF LADY OTTOLINE MORRELL.



## *'Twenty Years of British Art' at the Whitechapel Gallery*

So the case stood in 1904, when a Committee of the House of Lords inquired into the Chantrey administration. The committee, mercifully assuming that method rather than intention was at fault, recommended as a remedy that, instead of the unwieldy Council of ten being purchasers, a committee of three should be appointed, consisting of the President *ex officio*, an Academician appointed by the Council, and an Associate nominated by the Associates (Associates hitherto having had no voice in purchases). It was thought that in this way more elasticity of method, responsibility and conviction in choice, and some influence of younger opinion would be brought to bear on purchases. A committee was actually appointed for the following year of which an Associate was a member. This committee was understood to have recommended a good example of Mr. Rothenstein, and one of Buxton Knight's masterpieces, the *Winter Sunshine*.<sup>1</sup> Both recommendations were thrown out by the Council. Buxton Knight, an excellent landscape painter, and a real successor to Constable, died shortly afterwards, and the scandal of his neglect was gradually closed by the purchase of a picture in 1908. Otherwise things have continued exactly as before. No attempt has been made to fill the gaps that had been pointed out; none to include the younger men outside of the Academy, who are the true successors to those already mentioned.

If the pre-Raphaelites and a few of the moderns are represented at the Tate Gallery, it is owing to gifts by Sir Henry Tate and others, and purchase by the Director and Trustees, who have no share in the choice of Chantrey purchases, and no veto on their acceptance. Since 1904 works have been thus secured by Hurlstone, Stevens, Watts, Madox Brown, Rossetti, Holman Hunt, Hughes, Whistler, Legros, Brabazon, Potter, Charles, Walker, Pinwell, Callow, Havard Thomas, Steer and Rothenstein, and prints or drawings by Charles Keene, Seymour Haden, Sir Charles Robinson, Short, Strang, Cameron, C. H. Shannon and Muirhead Bone.

Something has therefore been done to redress the balance in a gallery that can obtain only a small share in funds available for purchase at the National Gallery; the ample funds at the disposal of the Chantrey Committee have been spent as before; for only a small fraction of the expenditure can praise be given or excuse made.

The provincial galleries for the most part imitate only too faithfully the example thus set them; some day the ratepayers will open their eyes at the contrast between the inflated prices thus paid for ephemeral reputations and the grim record of the sale rooms. And some day a reckoning,

<sup>1</sup> Both pictures, on Mr. Clausen's recommendation, are now in the Melbourne Gallery.

though long delayed, will come for the Royal Academy. As one of the members of the House of Lords Committee put it, their Report was 'a first summons'; a second is nearly due.

But if no progress is to be seen on that side, on others, during the twenty years covered by the Whitechapel Exhibition, there is much to cheer us, and as an old campaigner, whose work began in 1890, the limiting date backwards of the exhibition, I may indulge in a certain satisfaction to see so many causes won. If the Academy has obstructed, the artists have had the courage to go their own way, and have been none the worse for it. Exhibitors are now independent of the Academy, and if the English galleries are still too much at the mercy of the confused and timid committee mind, outside of England two collections have been formed after a different fashion, and one of them was to be seen at Whitechapel. Sir Hugh Lane, untrammelled by committees, or blessed with patrons who make use of good taste when they have it at their service, has brought together first for Dublin and then for Johannesburg collections which really do represent modern painting in France and England. Courbet, Puvis de Chavannes, Manet, Jongkind, Monet, the Belgian Stevens, Monticelli, those and other great foreigners still unknown to our national collections and difficult now to obtain, he has contrived to buy, and alongside of them the Englishmen who are the right company for such masters. Conder, one of the real talents of our period, still unknown in any English gallery, is to be found at Dublin; Steer, the man who stands in our time for the art of Turner and Constable, known so far in English galleries only by the generosity of an American lady, will be seen at Johannesburg in three magnificent examples; John, and a number of the younger men, at whom the wonderful official mind still boggles, have their rightful place.

On all this side, then, of recognition, public and private, by collectors; and so far as that can be called 'encouragement,' the younger school has been well served. In what, from within, vivifies and strengthens a school it has been no less fortunate through the revival of the idea of drawing, and its discipline by lucid and vigorous teaching. The Slade school under Professor Legros first made a stand for this, and Strang and others were the outcome. The teaching of Professor Brown and Mr. Tonks took up the tale with memorable results. From other sides came the designer's drawing of Ricketts and Shannon, the character drawing of Rothenstein, the extraordinary gift of Muirhead Bone. The 'English School' has been the name for sporadic genius in the past, it is more descriptive now as a title than ever before.

And with this mastering of the means of

## 'Twenty Years of British Art' at the Whitechapel Gallery

expression, the search is being renewed for an expressive monumental style in sculpture and painting. The talent and the training are there; the opportunities begin to offer; we are waiting for that incalculable wind of the spirit that sets artists doing

great things, in unison with a desire for such things on the part of those they serve. The artist who employs himself has a vague and precarious employer; to be employed is to be inspired, when employer and employed are worthy.

### ❧ NOTES ON VARIOUS WORKS OF ART ❧

#### EXHIBITION OF MODERN FRENCH ART AT BRIGHTON

THE Exhibition of works by modern French artists, which is open in the Brighton Municipal Art Galleries from June until the end of August, does great credit to the Director, Mr. H. D. Roberts, and to Mr. R. E. Dell, who assisted him to select the pictures in Paris. It is certainly the most widely representative collection of modern French pictures which has yet been exhibited in England. Mr. Durand-Ruel exhibited some few years ago far finer examples of Monet, Boudin, Sisley, Pissarro, Degas and Renoir. British admiration has already been aroused for Corot and Harpignies by works which have been visible in various exhibition-galleries and in the sale rooms, besides those Corots which are now in the national collections. These masters of established repute are again represented at Brighton, but for the most part by minor paintings. The chief force of the exhibition lies in the special attention which it calls to the works of the Neo-impressionists. This group of painters represents the most vigorous movement of the moment towards a new development in Art. Any movement must in its inception enlist the sympathy of all who realize that Art only exists so long as it lives and moves. But movement in Art is like progress in peoples, it is preferable to stagnation, but it does not constitute improvement; swine may be put in quite violent motion down steep places. Many artists and critics in France and England, themselves insurgents against academic conservatism, yet regard Neo-impressionism as motion of this disordered kind; they perceive something Gadarean in the school. Are they right, or is custom beginning to lay its middle-aged hand even upon the Ishmaelites? The question is not asked rhetorically to be answered immediately, but to be left posed for readers of THE BURLINGTON MAGAZINE. Though the Magazine keeps the attention of its readers fixed on the Art of the past, because it has never been surpassed; if it directs glances towards the Art of yesterday and of the day before, it cannot overlook, and still less ignore or condemn unseen, the excursions of to-day, lest it should have no word to say before the triumphant accomplishment of to-morrow. In speaking of Neo-impressionists many varieties of groups may be included, some deriving names from peculiarities of handling such as Pointillists and Vibrists; and some from

philosophical theories expressible by less startling novelties of method, such as Symbolists and Intimists. The painter at the Brighton exhibition most conspicuous to the uninitiated is conspicuous on account of the individual expression allowed him by his philosophy, though not enjoined upon him by new canons of technique. M. André Derain presumably expresses his 'imagined states of consciousness,' referred to by Mr. Roger Fry in another context. Similarities to the hues of M. Derain's pictures of the Embankment and the Thames (166 and 186) must be sought from the dyer and the druggist. He represents those sober objects by solid masses of undiluted ultramarine, of the green of which baize is dyed, of a rhubarb-red and 'dragon's blood.' Like all the artists of this group, M. Derain does not aim at giving relations of tone, but he has a distinct sense of the values of pure colour and form. M. Henri-Edmond Cross is another pointillist who proves in his two pictures (155 and 6) his skill in absorbing light into his canvas by his method of placing his square tesserae, generally of pure colour, somewhat sparsely over a light, even background. M. Paul Signac produces a similar effect in his *Venice* by tesserae laid with peculiar regularity, as if on ruled lines. So far I have discussed those artists who are still experimenting upon the lines laid down by the older Impressionists. Though they are already far removed from naturalistic presentment they agree with the older school in regarding light and colour as the chief means of expression. Not so the Symbolists, the basis of whose art is that of form pursued, as in the case of Vallotton, to its extreme of ungainly definition or as in M. Maurice Denis, with a fine consciousness of classic reserve. His really attractive picture *Homage à l'Enfant*, suggests that learning by research is necessary to M. Denis in order to paint 'with naïve sincerity,' in order to win 'the reproach of ignorance and gaucherie.'

M. Paul Gauguin and M. Othon Friesz, the first in *Les baüfs* and the second in *Indolence*, show a fine sense of the statuesque. *Indolence* particularly suggests the effect produced by mediaeval sculpture. It is unfortunate that these artists' other pictures exhibited at Brighton should not be more remarkable examples. Nor is the true character of M. Odilon Redon's work represented; his *Madone* is cloudy but not evanescent, while his



## Notes on Various Works of Art

*Fleurs* has little distinctive quality. M. Henri Matisse also, much lauded and vituperated, is represented only by two studies of still life (133 and 8), hung too high for critical observation. Finally, M. Hermann-Paul is a Vibrist who produces very vivid and attractive portraits (especially 204 and 219) by lines of pastel, generally drawn vertically, and widely separated over the surface of his paper.

Apart from Neo-impressionism, the fact that M. Charles Cottet is well known and appreciated in England should not prevent notice of his admirable landscape, *Vue de Pont-en-Royans*, a very fine study of rocks and their reflexion in a slow stream. M. Gaston Guignard's large water colour on canvas (3) and M. Abel Touchet's abundant sunlight in his study of a table laid for *déjeuner* in a veranda (87) also deserve particular attention. Among the younger landscape painters few show more promise than M. Maurice Vlaminck, who is represented here by two works marked by strong feeling for arabesque and solidity of design.

D. P.

### CAN GRANDE'S TOMB AT VERONA

THE vicissitudes through which the equestrian statue of Can Grande at Verona has passed have been chronicled more than once in the pages of *THE BURLINGTON MAGAZINE*.<sup>1</sup> The closing scene, as it were, in the history of the statue was enacted during May when a copy of the original figure was erected over the tomb of the dead warrior in the place of the one which had stood there for more than six hundred years. This copy is an exact and faithful reproduction of the Lord of Verona, and both Can Grande and his horse, swathed in the war trappings of a bygone age, stand renewed for us in stone of a nature, it is expected, to resist

<sup>1</sup> *BURLINGTON MAGAZINE*, Vol. xii, No. 58 (January, 1908), pp. 249-50; Vol. xv, No. 77 (August, 1909), p. 311.

## ✿ LETTERS TO THE EDITORS ✿

To the Editors of *THE BURLINGTON MAGAZINE*.

<sup>1</sup> GENTLEMEN,—I beg to bring to your notice the following facts which seem likely to confirm the opinion of Mr. H. P. Mitchell that an enameller of the name of Monvaerni never existed, and that this supposed name is only a mistaken reading of the abridged inscription Montbas Episcopus Nazarethi. The triptych mentioned in Mr. Mitchell's article<sup>2</sup> is identical with M. Cottureau's, which figured as a work of the mythical master Monvaerni at the Exposition Rétrospective in Paris in 1900, a photograph of this triptych being reproduced in the catalogue of the Exhibition. I have in my possession a third replica or repetition of the triptych with the sole difference that there are no

<sup>1</sup> Translated.

<sup>2</sup> *BURLINGTON MAGAZINE*, Vol. xvii, No. 85 (April, 1910), p. 37.

the ravages of time and weather, and to last for even a longer period than that placed there by a master hand in the Quattro-Cento. The artist who has executed the present effigy is a young Veronese sculptor, Rodolfo Dusi by name, who is highly thought of in Italy, and of whom his countrymen expect great things. The original statue has been removed to the Museo Civico on the further side of the river.

ALETTEA WIEL.

### SPANISH PORCELAIN AND FAÏENCE AT MADRID

IN our last number a short notice was given of the interesting exhibition of Spanish Pottery and Porcelain which has been held at Madrid. Since then we have received through the courtesy of His Excellency the Count de las Almenas some photographs of the principal exhibits. We have thereby been enabled to select and shew to our readers a few examples of the more interesting specimens of Buen Retiro porcelain and Alcora faïence, which have been lent by their owners to this interesting exhibition (see Plate, p. 283). Spain occupies so important and so individual a place in the history of the Arts, that we are glad to welcome this evidence of the growing desire of the Spanish nation to promote the study of its own native arts in its own country. The specimens here selected for illustration are interesting as showing even in the minor arts that peculiar combination of realism and vehement dramatic expression which always characterizes the Art of Spain.

WE regret to find that we described the copy by Behzad of a portrait by Gentile Bellini, on page 2 of our April number, as in the collection of Dr. F. R. Martin. The picture is in the collection of M. Doucet.—EDITORS.

inscriptions on the hem of the costumes of the personages represented, and that it bears the arms of the royal Polish family of Jaguillon—the columns of Guedymín.

Now, low down in the right hand corner of the central picture of this third replica appears the artist's signature, 'RYON,' in gilded capital letters. Might this not be a variant, or, rather, an abbreviation such as was employed under various forms by the enamellers of the family Raymond in signing their works?

I add certain details as to my replica:—Height of the middle panel 214 mm., width 190 mm.; width of the side panels 85 mm. (within the frame); colours used: blue of various shades, brown, bistre, green, madder, etc. The figures are so solidly modelled that they give the impression of

## Letters to the Editors

a very delicate bas relief. The contours and folds of the costumes, the hair, and the lines of the architecture, and the square pavement are heightened with gold. On the harness of the horses and on one of the flowers there are small 'pearls.' The signature RYON is low down on the right hand corner of the middle panel.

The frame is of gilded bronze ornamented with little knobs and rosettes.

I am, Gentlemen,

Yours faithfully,

LADISLAS DE LOZINSKI.

Leopol, Galicia.

### GOODBYE TO MONVAERNI.

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I should be very much obliged if you would kindly allow me space for a few words in reply to the letter from Mr. Mitchell which appeared in your May number. First as to the portrait enamel. Is there any evidence which determines the subject of this to be the bishop of Nazareth, and not his nephew John Barthon II of Limoges? The arms certainly do not settle the point. Next, as to describing a bishop by his family name as suggested by Mr. Mitchell. It is surely not a question of what might have been done but of what as a matter of fact was done. I make no profession of familiarity with the memoirs of the time, but my recollections of Burchard and of Comines do not incline me to a change of opinion; and I am still disposed to designate such a description as a monstrosity. There would, of course, be no reason for making any distinction in this respect between a bishop of Limoges and a bishop of Nazareth: the term 'titular,' which may be misleading, has been introduced within the last thirty years. But all this appears to be purely academic in view of the fact (which I had not ascertained when I last wrote) that the bishop's surname was not Montbas but Barthon: he was John Barthon, son of the *vicomte* of Montbas.

In their lists of the bishops of Limoges, he is entered as Joannes de Barthon by the standard authorities Gams ('Series Episcoporum' s.v. Limoges) and Eubel ('Hierarchia Catholica' ii, 193). The editors too of 'Gallia Christiana' speak of him as 'Johannes de Barthon, Johannis vicecomitis de Montbas . . . filius' (vol. ii col. 536) and coupling him with his nephew John Barthon II in connexion with the building of the nave of the cathedral church say:—'*Dimidium navis ecclesiae tam ipse quam nepos et successor ipsius alter Johannes de Barthon construxerunt*' (*ib.*). This seems to settle the question, unless some contemporary authority can be adduced showing that at that early date sons were accustomed to take the name of their father's fief.

EGERTON BECK.

### THE INTERPRETATION OF THE LARGE GREEK RELIEF AT BOSTON.

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—The only difficulty Mr. J. Marshall seems to find in the working of his illuminating and convincing interpretation of the Ludovisi and Boston reliefs seems to be the explanation of a large superstructure upon an Ionic altar, and that without a cornice. My theory about the shape of these reliefs Mr. Marshall adopts only in part, whilst I venture to think that by adopting it in its entirety the difficulty would no longer exist. According to me there is *no* superstructure on this supposed altar, the volutes and palmettes alone have any architectonic significance, and these are only ornaments on the top of some structure below. The shape of the mass of the marbles is prescribed by a line drawn over the outermost projections of the figures. The side representing the old woman is smaller than the other three because she is in a huddled up position, and the gabled forms of the two fronts is the inevitable result of an ordinary pyramidal grouping of the figures. The background therefore, is 'ideal' space, and for many reasons (its low pitch, its having had no cornice, its odd shape, and odder relation to the acroteria below) cannot be thought of as architectonic structure. To think of this as a gabled structure or superstructure would be to insult the race of Greek architects. There may be many reasons for the filling up of the space round the figures (protection from the wind, if they be for screens), and there are not wanting examples of statues on the round placed on the top of horizontal masonry (the Nereid monument, or upon the altar mentioned by Mr. Marshall), and the unarchitectonic filling up of space round figures is no uncommon thing from the earliest date up to later than the period of these marbles (I have not my list of references with me). However, my main contention is that the real forms of these reliefs is not what we see at first glance. Paint out the background and we have merely a top slab of some rectangular structure ornamented with volutes, upon which figures are standing or sitting interested in the 'manoeuvres' so beautifully conjectured by Mr. J. Marshall. And so we need no longer try to find analogies for big superstructures on Ionic altars. If, as Mr. Marshall assumes, there were palmettes on the tops of the so-called gables they would stultify my theory of 'Ideal' unarchitectonic space. The difficulty would then at once arise how to explain the shabby design of the *entire* superstructure because, if the fronts are to be thought of as architectural features, its sides must be also. I prefer simply to reprove the sculptor for pinning on a palmette where it had no business to be.—Yours truly,

Nutley, June 9, 1910.

J. R. FOTHERGILL.





(1)



(2)



(3)



(4)



(5)

PLATE 20  
 1. AND 2. REINER, 1800-1810, THE PROPERTY OF THE UNIVERSITY OF CALIFORNIA  
 3. AND 4. 1810-1820, THE PROPERTY OF THE UNIVERSITY OF CALIFORNIA  
 5. 1810-1820, THE PROPERTY OF THE UNIVERSITY OF CALIFORNIA





## Letters to the Editors

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—Mr. Fothergill's theory is bold and highly interesting. The frieze round the cover of the Mourners' Sarcophagus might be urged in support of it, if that frieze be derived, as Dr. Murray once suggested, from figures in the round which occasionally stood over the cornices of temples. Still I avail myself of it only in part, preferring to regard the central slab as the screen proper, the krates, placed along the end of the altar, and considering the background there as

essential, whether that of the side reliefs be essential or not. As for the rest I acknowledge that I was not strictly right in trying to explain what is a screen by structures which seem to be raised façades. But I had in mind the contour of the whole altar end, the reliefs standing above the altar and the palmetto which surmounted the whole. To these the vases cited seemed to me analogous.

Yours faithfully,

JOHN MARSHALL.

Rome, June 13, 1910.

## ART BOOKS OF THE MONTH

KÖNIGLICHE MUSEEN ZU BERLIN. *Altchristliche und Mittelalterliche, Byzantinische und Italienische Bildwerke*, bearbeitet von Oscar Wulff. Teil I. *Altchristliche Bildwerke*, 1909, £1 15s.

THE Kaiser-Friedrich Museum in Berlin continues the issue of its monumental catalogues with an even rapidity. The present volume, compiled by Dr. Oskar Wulff, comprises the early Christian antiquities with the exception of textiles and ivory carvings, and will shortly be followed by another in which those of Byzantine origin are included. It has been the aim of the author to illustrate every object; and the great number of process-blocks in the text, with the seventy-five large collotype plates, prove the thoroughness with which this purpose has been carried out. The principal sections are nine in number: sculpture in stone; sculpture in wood; bone-carving; leather-work; metal-work; goldsmiths' work and engraved gems; glass; ceramics and painting. Of these, the first two and the fifth are the most comprehensive. The last, which would naturally be of exceptional interest, is represented by very few examples, though one of these, a wooden palette of the sixth or seventh century, from Egypt, illustrates the survival in Christian times of the old encaustic process.

The rapidity with which Berlin has accumulated examples of early Christian sculpture from the Christian East is little short of astonishing, and bears testimony to the enterprise and the system with which the nearer East has been searched for such remains. Egypt, Syria and Anatolia have all yielded their spoils, which, with examples from Constantinople itself, form series of unequalled scope and interest. Only an insignificant proportion of the collection was in the German capital before 1895; almost all has been brought together within the last fifteen years. For Coptic monuments, the Cairo museum may still hold the pride of place; for certain groups a visit to Constantinople is still advisable; but for a general survey of sculpture from the fourth century of our era it will henceforth be necessary to travel in the first instance to Berlin.

It may be said that since the period between the fourth and the seventh centuries is one of almost uninterrupted decadence, its sculpture is of little importance, and that Berlin is welcome to accessions which have but a trifling artistic value. This surely is a short-sighted view. Representative plastic art in the Christian East during these dim centuries may stand upon a very low artistic level; but its relations to early mediæval art in the West have still to be elucidated, and the collection of the material which will one day solve many difficult problems is a task which should not be neglected by other European nations. Least of all should such neglect be shown by Great Britain, for the affinities of Irish and Anglo-Saxon Christian art with that of the East Mediterranean are of particular importance. Again, the evidence which it affords as to the encroachment of pure decoration upon figure-art renders this sculpture peculiarly interesting: many orientalizing features in Romanesque ornament find in it their ultimate explanation. It is much to be desired that the example of Berlin should be followed in this country while there is still time; debased periods of art should never be disregarded when their monuments directly bear upon later periods of revival; the 'archaic' phase of mediæval art arose out of this decadence, and can only be understood when the obligation is recognized. It is especially to be regretted that the illustration of the Christian art of Egypt should not be systematically pursued by the country which has for years occupied the position of the most favoured nation in the Nile Valley. Capitals and decorative fragments of a kind unrepresented in England are finding their way not only to Germany but to America, where they appear to find a readier appreciation than with us. We need grudge neither America nor Germany acquisitions which they deserve to possess: but it remains a matter for regret that we do not follow their example. The appearance of Dr. Wulff's valuable catalogue with its convincing proofs of German activity should lead us to reconsider our position with regard to these antiquities. This

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moral, which it points by way of accident, appears sufficiently important to justify the confinement of the above remarks to one part of the field covered by the book; but those who have recourse to this catalogue for information on any of the subjects which it treats will find it to possess all possible scholarly and substantial qualities. O. M. D.

WERKE DER KLEINPLASTIK IN DER SKULPTUREN-SAMMLUNG DES A. H. KAISERHAUSES AUSGEWÄHLT UND BESCHRIEBEN VON JULIUS V. SCHLOSSER. I Band: Bildwerke in Bronze, Stein und Ton. 56 Plates. Vienna, Schroll, 1910.

THIS selection of minor works of plastic art from the Imperial museum at Vienna has been made with great judgment. Though the strenuous student may regret the loss of an opportunity for issuing a complete catalogue of the collection, the omission of inferior works certainly enhances the attractions of the volume. Little is here that might be wished away, except perhaps the foolish, though clever, little Tirolese majolica statuettes by Christoph Gandtner. The descriptions in the text follow the order of the plates, an order which is dictated by symmetry and other external considerations, so that works of German origin come to be sandwiched between reliefs by *Moderno* and statuettes by *Vincenzo Danti*. In the catalogue of the von Rhò collection, which seems to have served as a model, this confusion was avoided. The first place is rightly occupied by the group of *Bellerophon Taming Pegasus*, signed by Bertoldo, who modelled it, and by Adriano Fiorentino, who cast it. In spite of the feeble wings of the horse, this is one of the most spirited of Italian bronzes. The relief of the *Entombment* is extraordinarily interesting, though no great work of art. It is difficult to say whether Donatello's or Mantegna's influence is the stronger; in Giovanni Minelli, Dr. von Schlosser finds a sculptor who satisfies this combination better than Bertoldo, with whom the relief has been associated by other writers. The transition from the fifteenth to the sixteenth century is well illustrated in the collection by the statuettes ascribed, some with all but certainty, to L'Antico. The *Hercules and Antaeus*, bearing an inscription which shows that it once belonged to Isabella d'Este, may well be, as Dr. von Schlosser says, the piece referred to by the artist himself. In 1519 he wrote saying that he had found and would make use of the mould of *Hercules killing Antaeus, chè la più bella antichità che li fusse*. The word 'antiquity' was doubtless used in a very loose sense. On the reproduction of the equestrian statue of Marcus Aurelius which is also attributed to L'Antico, there

is inscribed the date 1470 (in archaic Arabic figures). Dr. von Schlosser says that these figures are not surprising in North Italy, but he adduces no parallels; and the old-fashioned forms, which were still lingering on across the Alps, had certainly long disappeared from general use in Italy. The date, at any rate, as Dr. von Schlosser admits, is rather early for L'Antico; so that when he says that this difficulty 'cannot weigh in the balance against *'Stilvergleichung'*, one is inclined to protest that nothing is more precarious than the attribution of a mere copy of a popular work of art to some minor master, without something more definite than stylistic comparisons to go upon. It is most significant that Dr. H. J. Hermann, whose long-expected monograph on L'Antico has just appeared, rejects the attribution to that artist, chiefly on the ground of chronological difficulties raised by the date; though he also is unaware of the further problem involved in the un-Italian forms of the numerals. Usually Dr. von Schlosser is more cautious; one likes to meet with such a phrase as 'I now consider it provisionally to be Tuscan, although I cannot propose the name of any master.' The last stage of the Italian Renaissance is well represented here, the collection being strong in works of Giovanni Bologna and his school. But the allegorical relief (Pl. XXIX), if rightly attributed, is surely among the weakest of his productions. Frigidity and academic elegance one may expect, but not gross ignorance of perspective or drawing, such as is betrayed in Mercury's left leg, which seems to be disappearing into the floor. In connexion with this master, the author has a suggestive note; starting from an equestrian statuette which, though identified as the Archduke Leopold Wilhelm, might easily be mistaken for our Charles I, he traces the influence of the sculptor (much assisted by his chief ghost, Antonio Susini, and later by the younger Francesco Susini) on the development of the equestrian group down to the present day.

The best of the works of German art in this volume is the fine striding figure attributed to Hans Vischer. There are also four gilt bronze figures of the Seasons by Wenzel Jamnitzer, which once supported a remarkable silver fountain, commissioned by Maximilian II. The fountain itself escaped the Swedish destruction, only to be melted down by a curator. Finally, the three reliefs in Kehlheim stone by Hans Daucher are favourable specimens of his work, the *Judgment of Paris* actually escaping vulgarity.

The illustrations and printing are admirable; but *Cephalus and Prokne* (p. 20) is an error which should have been eliminated in proof, and the *Hera Giustiniani* (p. 9) is better known as *Hestia*.

G. F. H.



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MITTELRHEINISCHE KUNST. By Friedrich Back. Frankfurt am Main : J. Baer and Co. 1910. 40 marks.

AN excellent book, which numbers brevity among its merits. Seventy-six well printed quarto pages suffice for the discussion of the chief extant works in sculpture and painting produced between 1370 and 1440 in the region of which Mainz was alike the ecclesiastical and the artistic centre. The existing literature, by Thode and others, on the painting of the Middle Rhine has dealt chiefly with pictures of the middle or later half of the fifteenth century, like the Passion series at Darmstadt, and the writers have been mainly interested in tracing the antecedents or the beginnings of Grünewald. Here we are carried two or three generations further back and are presented with ample new material for thought and study. The notes that follow the actual essay bear witness to an extremely wide range of reading in historical and archæological literature and also to a discriminating sense of the value of scattered bits of evidence which the omnivorous reader does not always possess. Lastly, the works described are reproduced, with scarcely an exception, in upwards of sixty plates, many of which give details on so large a scale that the technique may be clearly observed. The most important works discussed are the beautiful *Bearing the Cross* in terra cotta, from Lorch, now in the Figdor collection, which Dr. Back dates soon after 1400, and two painted altar-pieces at Darmstadt, the Friedberg altar, of the end of the fourteenth century, and the gay and charming triptych from Ortenberg, about 1420-30, one wing of which is reproduced in colours. The Ortenberg Altar is certainly entitled to a high rank among extant German works of that period, and possesses, apart from its technical and artistic qualities, great iconographical interest. Dr. Back's excursus (p. 67) on the subject of the 'heilige Sippe' is especially valuable, and he throws out suggestive hints for the localization of certain woodcuts containing unusual motives, such as Joseph cooking broth over a little fire, which also occur in paintings of the Middle Rhine and in the local mystery plays. It would be going too far, he says, to speak of a 'School' of the Middle Rhine. The region, by its geographical position, was peculiarly susceptible to foreign influences, among which Cologne painters counted less, according to Dr. Back, than miniaturists from Italy and France, while he assigns great importance, perhaps too much, to the Bohemian art of the reign of Charles IV, with its derivatives at Nuremberg, as a living force which penetrated to the Rhine. The investigation ceases at the point where Northern influence, from the Netherlands, prevails over the forces of the south.

C. D.

WIE MAN VOR HOHENKÜNGSPERG GEZOGEN IST UND WIE ES GEWUNNEN WART. Strasburg : Heitz. 1909. 2.50 Marks.

THE castle of Hohkönigsburg, near Schlettstadt, has recently been rebuilt by the German Emperor. Much controversy has arisen concerning certain early representations of the old castle, one of which, in the background of a woodcut representing a battle of cats and mice, has been published with an ill-founded attribution to Hans Weiditz. The brochure before us is a reprint of letters addressed by Dr. E. Major to the 'Strassburger Post,' which are of more interest to 'the intellectual *élite*' of Strasburg, Alsace and Baden, than to that of other countries.

C. D.

J.-B. ISABEY, sa vie—son temps (1767-1855), suivi du catalogue de l'œuvre gravée par et d'après Isabey. Par Mme. de Basily-Callimaki. One volume in fol., with three plates in colour and 299 photogravures. Limited to 550 numbered copies (50 on Japanese vellum). Paris: Printed by Frazier-Soye; published by the author, 2 Square de Luynes. 300 and 700 frs. nett.

ONE may reasonably doubt whether the achievement of Jean-Baptiste Isabey justified so magnificent a monument as Mme. de Basily-Callimaki has raised to him at the cost of immense pains and trouble; but there can be no discussion as to the quality of the monument. As an example of modern book production, it has not often been surpassed or equalled. The exclusive use of photogravure for the illustrations has enabled the same hand-made paper to be employed throughout the book, even for the colour plates by Loewy of Vienna, which apparently have photogravure as their basis and reach the very highest level of mechanical reproduction. The photogravures, by Chauvet, are of exceptionally fine quality and in many cases do more than justice to the originals. A beautiful font of type has been chosen and the only criticism that one must make of the printed page is that the margins are too nearly equal; had the conventional proportions been observed, the appearance of the page would have been better still.

To the author herself—an artist and, if I am not mistaken, the only pupil of Fantin-Latour—much of the credit for the appearance of the book is due. The head-pieces, tail-pieces and initials are of her design or arrangement, and she has made an admirable use for this purpose of drawings and miniatures by Isabey; every illustration has, moreover, passed through her hands and she has put the finishing touches to each impression of the colour plates. But she has been well served by her printers and engravers.

It has already been suggested that Isabey was, perhaps, hardly worthy of so much attention. He

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cannot be called a great artist. His few paintings are mediocre and considerably inferior to those of his son, Eugène, who was not a great artist either. He was certainly an accomplished miniaturist, but the art of miniature-painting rarely, and only in the case of such few and exceptional men as Samuel Cooper, attains to much greater merit than the art of decorating china which Isabey also practised. Isabey could draw, but even his best drawings, such as that of the *Arrival of Marie-Louise at Compiègne* or the *Visit of Napoleon to the Sevenne Factory at Rouen*, deplorably lack inspiration; they are stiff and conventional and unpleasantly woolly in texture. Nor were his lithographs or other engravings of the first quality. His various occupations show great versatility, and he was, perhaps, another example of precocious talent which did not develop as might reasonably have been expected. Possibly he might have achieved more had he been less exclusively preoccupied with material success.

Isabey, however, was for many years a court official, the royal miniature painter of successive régimes, the chosen planner of court ceremonies; in the course of his long life of eighty-eight years he came into contact with most of the celebrated men and women of the period not only in France but also in other countries, and his experience covered social and political changes such as it falls to few men to know. Here, perhaps, is a justification for the book which weighs in the balance against the inadequate artistic merit of its subject. Mme. de Basily, as her title shows, set out to treat not only of Isabey's life but also of his times; and what times they were! It is difficult to realize that this man, who died only in 1855, within the memory of many living, was born when the *ancien régime*, almost as far off from us now as the thirteenth century, was still to all appearance in its palmy days, secure and flourishing. In 1789, the great year which gave birth to modern France and to modern Europe, he was already a young man of twenty-two and had begun his career as a courtier. Born in the reign of Louis XV, Isabey lived through that of Louis XVI, through the Revolution, the Convention, the Directorate, the Consulate, the First Empire, the Restoration, the Monarchy of July, the Second Republic and the first three years of the Second Empire.

It is impossible not to feel that, with such an experience, Isabey ought to have been more interesting as a man (apart from his work as an artist) than he seems to have been. One does not find him *sympathique*. He accommodated himself with equal facility to each successive régime, although he was certainly more in his element under Empire or Monarchy than under Republic. All his life he enjoyed official patronage; he was the portraitist of revolutionary celebrities and in

1798 the Government of the Republic gave him a lodging in the Louvre. He had begun his artistic career by painting the Dukes of Angoulême and Berry for Marie-Antoinette, and he afterwards enjoyed the favour of Napoleon, Louis XVIII, Charles X and Louis-Philippe.

It is not so much, however, his political pliability that one dislikes in Isabey as his parasitical tendency. He was naturally a hanger-on, and some of his correspondence with Napoleon's financial officials suggests that he had no scruple in bleeding his patrons. No wonder that Napoleon was staggered at Isabey's demand of 20,000 frs. for the sepiæ of the visit to the Sevenne factory; such a price in 1805 was exorbitant. The Emperor consulted Denon, the director of the national museums, who replied that he knew of no drawing in the world the price of which approached that demanded by Isabey; that the finest drawing of Raphael possessed by the Louvre cost less than 3,000 frs., and that four celebrated cartoons by Giulio Romano sold the previous year 'n'avaient été portés tous quatre à 22,000 francs que par une vente simulée.' Evidently certain methods of inflating the prices of works of art are less modern than one has supposed.

It would seem, nevertheless, that Isabey possessed both tact and personal charm, or he would not have imitated the Vicar of Bray with such unbroken success. On the fall of the Empire he took counsel with Talleyrand, whose disposition was as accommodating as his own, and, by his advice, went to Vienna, where his portraits of the diplomats attending the Congress re-established his position. On his return to France he simply asked and obtained an audience of Louis XVIII, who at once ordered his portrait.

It is an unpleasant duty to notice a serious omission in this otherwise creditable work. It contains no index and, what is even more surprising, no table of contents. This is a grave disadvantage in a book of more than 400 folio pages, since it makes its use for reference almost impossible. As the volume is issued in paper covers, the author might perhaps consider the possibility of publishing an index which could ultimately be bound with it. The catalogue of engraved works is complete and valuable, but a comprehensive catalogue of miniatures and other paintings would have been still more valuable. But I will not end on a note of criticism; we have to thank Mme. de Basily-Callimaki for a beautiful book to which much solid work has been devoted.

R. E. D.

THE MIND OF THE ARTIST. By Mrs. Laurence Binyon. Chatto and Windus. 3s. 6d. net. THIS collection of the *obiter dicta* of artists of all times, countries and merits, is made and arranged with a nice taste and pleasing humour. It may,



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perhaps, afford a weapon to the philistine by the clear demonstration it affords that upon almost every question concerning their art, artists disagree among themselves fundamentally. This is really inevitable, since it is no part of an artist's business to invent an aesthetic, and so far the philosopher has failed to supply him with any scientific canon of beauty. The artist often has a natural literary gift and is generally more concerned with the propaganda of his ideas than with enquiring into their ultimate validity. On the whole the quotations from Oriental artists, especially the Chinese, show a far deeper understanding of the purpose and function of art than the Western. Indeed it is extraordinary that so many great men have spent their lives in the practice of art and given such curiously distorted accounts of what they were about; the conscious processes of their minds being altogether unable to keep pace with their intuitive reaction to life. Leonardo da Vinci, who might, one thinks, have achieved some finality, was, as regards his conscious thought, switched off upon the disastrous side track of science. But, even so, he achieved what is perhaps the best summary of the aim of figure design.

R. F.

CHATS ON OLD SILVER. By E. L. Lowes.

London: T. Fisher Unwin. 1909. 5s.

THIS work belongs to a class of art book, all too numerous, compiled by well-meaning but ill-equipped persons. The serious mistakes to be seen on many pages indicate, as nothing else can, the author's limitations. One of the most unhappy instances is in the illustration of an obviously German rosewater ewer, which is here labelled as 'ascribed to Cellini,' and as in the collection of Baron James de Rothschild, though not there now. We are solemnly assured on p. 199 that a decorative feature of Restoration plate, 'cut-card' work, had never before been noted in any book! The chapter on the plate at Windsor Castle is grotesque; it appears to have been based upon a shilling pamphlet, written many years ago by a lady with more enthusiasm than knowledge. One of the Windsor pieces, a fountain, here said to have been found in a Spanish admiral's ship in 1588, is English work of the eighteenth century! The author's remarks on the Tower of London plate have also been written 'without knowledge.' Every collector knows that Paul Lamerie's plate is unknown before 1700, yet in this book is the statement that his plate 'before 1700 brings extraordinary sums.' Erroneous dates and other mistakes are, unhappily, very common in this book.

PEWTER PLATE. By H. J. L. J. Massé, M.A.  
New Edition. London: George Bell and Sons, 1910. Price 25s. nett.

MR. MASSÉ was amongst the first to write on the subject of Pewter from a collector's point of

view, and decorative objects in this metal being now so much sought after, considerable interest will be taken in the new edition of his book. The chief attractions of the new edition are that it contains facsimiles of the five Touch Plates in the possession of the Worshipful Company of Pewterers, as well as a list of the Touches themselves with the dates when the workers were admitted to the Freedom of the Company. These are all placed at the end of the volume, the book itself being apparently simply a reprint of the earlier edition. So much new material has come to light since the publication of the book in 1904, that Mr. Massé would have done better to have carefully rewritten the whole work instead of supplementing it with additions; facsimiles of the Touch Plates having already been reproduced in Mr. Charles Welch's 'History of the Pewterers' Company,' and given in detail in Mr. Markham's 'Pewter Marks and Old Pewter Ware.' The author might then have corrected such inaccuracies as describing a Sacramental Cruet in the Cluny Museum (illustrated on page 4) as a 'Pewter Jug'; a pair having the letters 'A' and 'V' engraved on the lids, and of identical size and form, being in the Victoria and Albert Museum. Again, on pages 125 and 128 he illustrates pieces that are without doubt common modern forgeries, such as are to be seen by the hundred in the so-called 'Antique' shops abounding in English and foreign tourist resorts, deliberately planted in such places as traps for the ignorant or unwary. Under the head of 'Pewter in Various Museums' the author enumerates many examples, and gives a long list of specimens in the Rijks Museum, Amsterdam, but he omits the most interesting examples of all, which are to be found with the relics of Barents and Heemskerck's ill-fated expedition to Nova Zembla, in 1597. Amongst these are objects of great rarity, particularly noticeable being three lighthouse salts, marked with a crowned rose and possibly of English make. Examples of such salts in silver are greatly valued, but these in pewter are probably unique. Undoubtedly the finest work in Pewter such as that by Briot, Enderlein and their school was made on the continent, but there is so much of interest that was made in these islands, that it would be a great help to collectors, if some one would publish a good work confining the subject to Pewter of British manufacture with its makers and their marks.

C. L.

HILFSBUCH ZUR KUNSTGESCHICHTE. Paul Schubring. Berlin: Curtius. 1909. M. 2.50.

A HANDBOOK of reference for Christian iconography, mythology and technical terms, the need for which has been suggested to Professor Schubring by twelve years' experience as a teacher of the history of art. Chronological tables, brief outlines

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of the progress and decline of culture in various Italian states in the Renaissance period, and even maps, are included. The book is not for specialists or advanced students, but it tabulates much useful information clearly and concisely. The section dealing with the saints might be extended. Many names of importance in South German art—for instance, Corbinian, Pelagius, Simpertus, Urban—are omitted. St. Florian was thrown into the Enns, not the Ems. The emblem of St. Donatian (e.g., in van Dyck's picture in the Bruges Museum) is ascribed to St. Donatus. The paragraph dealing with the Apostles collectively omits Matthias and ascribes to Philip merely a scourge, surely a most unusual emblem for him, while a club is omitted among the emblems of St. Jude, when mentioned under his own name.

The most valuable section is the dictionary of technical terms. The following should, however, have been included: *makimono*, *opus anglicanum* (thirteen sorts of *opus* are explained), *vernis martin*, *vernis mou*. It may be pointed out that a sovereign is not the same as a guinea, that 'Verzeichnungen' is an inadequate translation of *Pentimenti*, that *Xylograph* is not 'Holzschnitzer' but 'Holzschnneider,' and that the rendering of *Säulenhals* by 'Hypotrachelion' is not calculated to enlighten the average inquirer. The explanation of *excudit* is wrong, and the writer's vagueness with regard to the technical terms of engraving is illustrated by his remarks on *mezzotinto*, but especially by the mention of 'Japanische Kupferstiche' (*sic*), and no prints of any other kind, among the attractions of the British Museum. The misprint 'Infun' (p. 95) should be corrected. C. D.

HANDZEICHNUNGEN ALTER MEISTER IM STÄDEL'SCHEN KUNSTINSTITUT. Frankfurt-am-Main. Lief. iv, v.

THE recent parts of this excellent publication maintain the same high standard as those which have been already noticed in this magazine. The reproductions by Albert Frisch are of the finest possible quality, and the drawings selected, ten in each part, are worthy of such treatment. Few of them, except the Dürers, are well known already, and the selection is so varied as to appeal to every kind of student and collector of drawings by the old masters. There are more attractive Altdorfers than this study (iv, 1) of a dead man violently foreshortened lying at the foot of a pollarded tree, but it is characteristic of the Regensburg master in one of his moods. The signed Hans von Kulmbach (v, 3) is useful as a document, but does not provoke enthusiasm. The *Crucifixion* (v, 1) is one of the best sheets of the round *Passion* by Beham, of which Oxford and Berlin possess other portions. But the finest of the German drawings is that wonderful *Rider attacked by Death* (v, 2), matchless among the many designs inspired by the same

idea, which the editors, with a wise conservatism, still ascribe to Dürer. The Pinturicchio, the fine, Rubens-like head of a Bishop by Piazzetta, and the delightful head of a young man by Filippino Lippi, well represent the Italian school. The subject of the Mola drawing (v, 5) needs another interpretation; the monastic saint is not in the Franciscan habit, nor is he receiving the stigmata. In the fourth part is a typical drawing of the rare master, Jacob Cornelisz van Oostanen, and the same part contains another rarity, a study by Jan Vermeer in monochrome for his famous view of Delft at the Hague, with a different foreground towards the left from that adopted in the picture. In spite of this divergence a suspicion that the drawing is later than the picture cannot be entirely suppressed. Among the other Dutch drawings an excellent specimen of Esaias Van de Velde and Rembrandt's wonderful study, dated 1633, of the inebriate Lot calls for special mention. The series has now, it seems, advanced half way towards completion; it deserves the sympathy and practical support of everyone addicted to these studies.

C. D.

A HISTORY OF GARDENING IN ENGLAND. By the Hon. Mrs. Evelyn Cecil (the Hon. Alicia Amherst), Citizen and Gardener of London. Third and enlarged edition. London: John Murray, 2s. net.

DURING the fifteen years which have elapsed since the first publication of Miss Amherst's 'History of Gardening in England,' library book shelves have been groaning with the weight of books on gardens and gardening, but no book has as yet supplanted in merit or popularity this delightful work, of which a third edition has just been issued by Mr. John Murray. In these days of slipshod and unscholarlike writing, of hasty and ill-considered publication, it is a treat to come across so excellent a piece of work as this 'History of Gardening in England.' A book which has reached a third edition needs no critical review. Its worth is established by its success. Miss Amherst (now Mrs. Evelyn Cecil) has found little to add to her previous work, but has revised the chapter on 'Gardening in the Nineteenth Century,' and brought it up to date. This is one of the most interesting chapters in the book, for Mrs. Cecil is quite ready to acknowledge the great advance made during the last century, both in horticulture and in laying out gardens, before these arts may be said to have become a fashionable hobby. Gardening has been a pursuit particularly well suited to ladies since the traditional days of Paradise, and some ladies may be said to have become quite famous, among whom Mrs. Cecil is in the front rank. She has richly deserved the honour of being the first lady to be admitted to be a Citizen and Gardener of London. One word of praise should be



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given to the excellent bibliography on works on English gardening from 1516 to 1837.

**THE CRAFTSMAN'S PLANT-BOOK:** or Figures of Plants selected from the Herbals of the Sixteenth Century. Arranged for the use of the Decorator. By Richard G. Hatton. London: Chapman and Hall. 1909.

It was a happy thought of the compiler of this volume to bring together and 'render available to designers and plant-lovers the best of the engraved drawings of plants, which have made the Herbals of the sixteenth century famous.' The old Herbals by John Gerarde, Thomas Johnson, John Parkinson, in England, Theodorus Tabernæmontanus, Otto Brunfels, Fuchsius, and Hieronymus Bock in Germany, are beloved by bibliophiles, and treated with kindly affection even by modern scientific botanists. The revival of plant form in design, the teaching of Ruskin, the practice of William Morris and Burne-Jones have led people to look to these Herbals as a storehouse of form, equally valuable for nature or for convention. Mr. Hatton prefaces the work with a few short chapters on the use of plants as elements in design, and then plunges into simple botany, with which readers of *THE BURLINGTON MAGAZINE* need not be concerned. The block illustrations, however, from various Herbals in England and Germany display a wonderful sense of proportion and harmony, and in this way can be set before young students with great advantage as subjects of study for decorative purposes. If we have any reason for criticising this handsome volume, it would be to say that the book is rather large and heavy, and almost overweighed by the number of blocks. These with their accompanying notes are so numerous, that the volume has the appearance of being a treatise on medicine, or of some severely practical branch of science, and this may deter art-students, for whom the book is intended, from using it and deriving from it the benefit which it is well fitted to convey.

**HERALDRY SIMPLIFIED.** An Easy Introduction to the Science and a Complete Body of Armory. By W. A. Copinger, M.A., LL.D., F.S.A. Manchester: University Press. 1910.

THE late Dr. Copinger was noted among bibliophiles and bibliographers for the extent of his erudition and the copiousness of his literary output. His work, however, was connected rather with literature and archaeology than with the fine arts, and so cannot claim much space in *THE BURLINGTON MAGAZINE*. Heraldry is, however, a subject which enters largely into many branches of the fine arts, and may be regarded, as Dr. Copinger states, as 'the handmaid to history.' Heraldry is, indeed, a language imperfectly under-

stood and too often carelessly and recklessly employed. It is as exact as a science, and when artists, historians or amateurs treat heraldry as a matter of mere fancy or ornament, they very frequently make ridiculous mistakes and commit themselves to permanent untruths. It is necessary, therefore, in dealing with heraldry, to have a safe guide at hand, and one which is readable and intelligible. Most of the books on heraldry are 'caviare to the general,' but Dr. Copinger has made the matter much simpler. His book will be useful to many workers, such as genealogists, monumental artists, architects and decorative artists generally.

L. C.

**VENICE IN THE EIGHTEENTH CENTURY.** From the French of Philippe Monnier. London: Chatto and Windus. 1910. 7s. 6d. net.

WE have not seen the original book by M. Monnier, which has been very much commended. The anonymous author of the translation now before us has evidently tried his (or her) best to preserve the grace and sparkle of the original French. The result is an agreeable, readable book, which should be very popular. We do not discover that M. Monnier has anything very original to say, or that he has contributed very much to our knowledge of Venice in the eighteenth century. Many writers, some of the best of them English, like Mr. John Addington Symonds and Mr. Horatio Brown have already made English readers familiar with Gozzi, Goldoni, Galuppi, Casanova, and the chief figures of that butterfly society on the piazza of St. Mark. On questions of art, with which *THE BURLINGTON MAGAZINE* is chiefly concerned, M. Monnier's book is of very little value. It is not clear why he should pass Sebastiano Ricci, really a painter of importance, and commend his nephew, Marco, a conventional landscapist; why he should dismiss a painter of such interest as G. B. Piazzetta as rejoicing in great effects of shadow and light, and extol an artist like Amigoni. He can hardly have studied Piazzetta's wonderful drawings of Venetian characters at the period in question. Even on more familiar ground, traversed by other writers, but little will really be learnt about the Tiepolos, Antonio Canale and his nephew, Bernardo Belotto, or those excellent landscapists, Zuccarelli, Zais, or Visentini. Even the famous Rosalba Carriera, whose life offers so much material for a study of this period, is very superficially treated. The English consul, Joseph Smith, the banker, collector, art patron and bibliophile, is dismissed with a borrowed sneer, and his name omitted from the index. The publishers state that 'the author's treatment of his theme is picturesque rather than historical,' and from this point of view we can recommend the book to our readers.

L. C.

## Art Books of the Month

SCHOOLS OF PAINTING. By Mary Innes. London: Methuen and Co. 1910. 5s. net.

THE BURLINGTON MAGAZINE seems to be hardly a fit place in which to comment on a work like the compact little volume before us. The book is intended, as the writer informs us on the loose cover, 'for schools, students and the general reader, and offers a general view of the development of painting in Europe from the first century A.D. to the beginning of the nineteenth.' When the scope is so comprehensive it is difficult to understand why, in a book published in the twentieth century, the nineteenth century should be excluded. This is, however, too often the case with the innumerable compendiums or booklets of art which have recently been showered upon a receptive public. Why, in a book entitled 'Schools of Painting,' without any qualification, should there be no mention of Ingres, David, Delacroix, Millet, Rossetti, Leighton, Holman Hunt, Overbeck, Steinle, even Landseer, to mention only a few names, all the powers, indeed, which acted for good or ill in the schools of painting of the nineteenth century? Are not some of these painters as worthy to be enrolled among the 'Classics of Art' as Ghirlandajo, Gerard Dou, or Ribera? We fear that would-be historians find themselves in difficulties the nearer they get in date to any actual vitality of art, and find it safer to stop short at the point where the ground ceases to have been levelled and prepared by previous writers. The book compiled by Miss Innes tells us nothing new, or in any new form. It is, however, agreeably and intelligibly put together, and should be a useful guide to any ordinary visitor to the National Gallery. Miss Innes evidently has an understanding of art beyond what she actually writes, and would probably be one of the first to acknowledge that her book, as she, indeed, states again on the printed wrapper, is intended to be 'an introduction to a more serious study of the subject.' Unluckily, this wholesome warning does not appear in the book itself, for with this proviso we could have recommended the book *virginibus puerisque* as a handy text-book for the beginner.

THE ART OF THE BELGIAN GALLERIES. By Esther Singleton. London: G. Bell and Sons. 1910.

THIS volume is one of a series, published by Messrs. Bell and Sons, the intention of which is so amiable, that the books have some claim to escape criticism. It is not obvious what qualifications the compiler may possess for acting as a guide to the Art of the Belgian Galleries. She at all events makes no pretence of original research or critical knowledge, and we may therefore commend her industry, if we find little else to praise. It is difficult to understand the selection of pictures

for reproduction, unless the compiler considers variety more important than excellence. There seems to be an army of young women working for Messrs. Bell and Sons, but as in other professions their work is rather useful than important. We wish them, however, all good luck, and hope that their labour may not be expended in vain.

## NEW PRINTS

Two recent prints published by the Medici Society are the Botticelli of the Ambrosiana and Reynolds' *Countess Spencer* from Althorp Park. The former can hardly be considered entirely satisfactory, owing to a certain 'papery' quality in the lighter tones which gives the effect of a transparent water colour rather than the solidity and depth of tempera. The Reynolds is much more satisfactory, and something of the rich gloom and luminous impasto of the original is retained, and the colour is harmonious and well blended.

## CATALOGUES

- (1) INCUNABULA XYLOGRAPHICA ET TYPOGRAPHICA, 1455-1500; avec 14 planches et 157 illustrations. Lagercatalog 585—Joseph Baer & Co., Hochstrasse 6. Francfort A.M.
- (2) MANUSKRIPTE INKUNABELN, HOLZSCHNITT-UND KUPFERWERKE UND ANDERE KOSTBARKEITEN. Teil 1. A-L. Katalog CXXXV. 6 Mark.—Ludwig Rosenthal, Antiquariat, München Hildegardstrasse 14.

THESE two catalogues issued, as will be observed by separate firms, enumerate—the first, nearly 700, and the second over 1,400 works. Many of these are important and very rare, and are so fully described that the catalogues themselves are pleasant to scan and contain much useful information. A short study of them would give more insight to inexperienced collectors than much time spent over most hand-books. The illustrations to No. 1 are perhaps the more attractive, and the wood-blocks especially look well on the paper used. In No. 2, among about a score of books in English, or on subjects connected with the British Isles, our readers in the United States will be interested in several early works on America. Among many precious volumes, Baer & Co. advertise for M.45,000 a very fine example, with entirely uncut margins, of the *Catholicon* printed at Mainz in 1460; and Rosenthal, a complete copy of Bartholomew of Pisa's *Summa de casibus conscientiae*, in Spanish, 1489, claimed to be unique, and Pablo Hurus's *Mujeres ilustres*, with German wood-cuts, 1494, at M.12,000 and M.10,000, respectively.



## RECENT ART PUBLICATIONS\*

### ART HISTORY.

- Mosso (A.). *La Preistoria*, II. *Le origini della civiltà mediterranea*. (10×6) Milan (Treves), 12 l. Vol. I: *Escursioni nel Mediterraneo e gli scavi di Creta*, appeared in 1907. Illustrated.
- FIMMEN (D.). *Zeit und Dauer der Kretisch-mykenischen Kunst*. (9×6) Berlin (Teubner), 3 M.
- MÜNSTERBERG (O.). *Chinesische Kunstgeschichte*, Vol. I. (11×7) Esslingen a. N. (Neff), 20 M. Illustrated.
- DIEHL (C.). *Manuel d'art byzantin*. (9×5) Paris (Picard), 10 fr. Illustrated.
- CROUCH (J.). *Puritanism and art. An inquiry into a popular fallacy*. (9×6) London (Cassell), 12s. 6d. net. Plates.

### TOPOGRAPHICAL ANTIQUITIES

- MASPERO (G.). *Ruines et paysages d'Égypte*. (9×6) Paris (Guilmoto) 6 fr. 50.
- BAKER (Capt. B. Granville). *The walls of Constantinople*. (8×6) London (Milnes), 16s. net. Illustrated.
- STRUCK (A.). *Mistra. Eine mittelalterliche Ruinenstadt. Streifblick zur Geschichte und zu den Denkmälern des Fränkisch-Byzantinischen Zeitalters in Morea*. (11×7) Vienna; Leipzig (Hartleben), 5 M. Illustrated.
- SANCHIS Y SIVERA (Canon J.). *La Cattedral de Valencia. Guía histórica y artística*. (9×6) Valencia (Vives Mora), 18 pesetas. Illustrated.
- DUCKWORTH (E. F. G.). *Chester. Painted by E. Harrison Compton*. (9×6) London (Black), 7s. 6d. net. Coloured plates.
- LUCAS (P.). *Heathfield memorials. Collected from the parish records and other unpublished manuscripts*. London (Humphreys), 21s. net. Illustrated.
- FERGUSON (Rev. J.). *Linlithgow Palace, its history and traditions*. (10×6) Edinburgh (Oliver & Boyd), 10s. 6d. net. Illustrated.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

- HARTLAUB (G. F.). *Matteo da Siena und seine Zeit*. (11×8) Strasburg (Heitz), 8 M. 15 plates.
- WÜNSCH (J.). *Blasius Höfel. Geschichte seines Lebens und seiner Kunst und Verzeichnis seiner Werke*. (12×9) Vienna (Gesellschaft für vervielfältigende Kunst), 20 M.
- HERMANN (H. J.). *Pier Jacopo Alari-Bonacolsi genannt Antico*. (15×11) Vienna (Tempisky), 88 pp. Illustrated.
- KLEIN (R.). *Adolf Oberlander. Moritz von Schwind*. (14×12) London (Unwin's International Art Series), 5s. net.

### ARCHITECTURE

- FERGUSON (J.). *History of Indian and eastern architecture*. Revised and edited with additions. Indian architecture by J. Burgess; eastern architecture by R. Phené Spiers. 2 vols. (9×6) London (Murray), 42s. net.
- HUMANN (G.). *Zur Geschichte der Karolingische Baukunst*. (9×6) Strasburg (Heitz), 4 M. 50. Illustrated.
- BROWN (E. A.). *Romanesque architecture*. (9×6) London (Black's 'Great Buildings and how to enjoy them' series), 3s. 6d. net. Illustrated.

### PAINTING

- Laurie (A. P.). *Greek and Roman methods of painting*. (8×5) Cambridge (University Press), 2s. 6d. net. 3 coloured plates.

- BODE (W.). *Die Gemäldegalerie des Herrn A. de Ridder in seiner Villa zu Schönberg bei Cronberg im Taunus*. (17×13) Berlin (Bard), 100 M. 66 heliogravures and 13 autotypes.
- SPIELMANN (M. H.). *British portrait painting: to the opening of the nineteenth century*. 2 vols. (16×12) London (Berlin Photographic Co.), 25 guineas net. 131 photographic plates.

### SCULPTURE

- FRYER (A. C.). *Wooden monumental effigies in England and Wales*. (12×9) London (Stock), 6s. net. 32 pp., illustrated.
- DAVIES (G. S.). *Renascence. The sculptured tombs of the fifteenth century in Rome. With chapters on the previous centuries from 1100*. (10×7) London (Murray), 21s. net. Plates.
- BOND (F.). *Woodcarvings in English churches, I. Misericords*. (9×5) Oxford (Univ. Press), 7s. 6d. net. Illustrated.

### ENGRAVING

- SEIDLITZ (W. von). *A history of Japanese colour-prints*. (10×8) London (Heinemann), 25s. net. Plates.
- BOUCARD (G.). *Graveurs et gravures: France et étranger. Essai de bibliographie, 1540—1910*. (10×7) Paris (Floury), 36 fr.
- HEURCK (E. H. van) and BOEKENOOGEN (G. J.). *Histoire de l'imagerie populaire flamande et des ses rapports avec les imageries étrangères*. (12×10) Brussels (v. Oest). Illustrated.

### CERAMICS

- KAUFMANN (C. M.). *Ikonographie der Menas-Ampullen, mit besonderer Berücksichtigung der Funde in der Menasstadt*. (11×8) Cairo (Diemer, Finck & Baylaender). Illustrated.
- BALLARDINI (G.). *Alcune note di critica ceramica*. (9×6) Forlì (Lombardini). Critical notes upon early Farentine and Florentine majolica. 32 pp., 2 phototype plates.

### FURNITURE

- CESCINSKY (H.). *English furniture of the eighteenth century*. (12×10) London (Sadler; The Marshalsea Press), 31s. 6d. net. Illustrated.
- FOLEY (E.). *The book of decorative furniture*. (12×9) London (Jack); in 17 parts, each 2s. 6d. net. Illustrations, some in colour. Pts. 1-2 issued.

### MISCELLANEOUS

- KILLERMANN (S.). *A. Dürers Pflanzen- und Tierzeichnungen und ihre Bedeutung für die Naturgeschichte*. (9×6) Strasburg (Heitz), 10 M. 22 plates.
- LINNIG (B.). *Nouvelle série de bibliothèques et d'ex-libris d'amateurs belges aux XVIIe, XVIIIe, et XIXe siècles*. (10×8) Brussels (v. Oest), 20 fr. Illustrated.
- DEVILLE (E.). *Index du Mercure de France, 1672-1832, donnant l'indication de toutes les notices, mentions, annonces, planches, etc., concernant les beaux-arts et l'archéologie*. (10×8) Paris (Schemit).
- SEITZ (D. C.). *Writings by and about James Abbott McNeill Whistler. A bibliography*. (7×4) Edinburgh (Schulze), 10s. 6d. net.

\* Sizes (height × width) in inches.

## ART IN FRANCE



WE have reached the end of the season and a short retrospect of the chief exhibitions of the last two months may not be out of place. The Old Salon was a depressing experience saved from utter artistic bankruptcy by a small minority of pictures, mostly contributed by outsiders. The Société des Artistes Français includes among its members several accomplished artists; they

cannot really think that the Salon of 1910 was a satisfactory representation of contemporary French painting. Some of them, I know, are free from prejudices and prepared to admit that good may exist in art outside the Ecole des Beaux-Arts; for the credit of the society they should impress upon their colleagues the desirability of moving with the times.

Among the outsiders above-mentioned the Americans had a prominent place, not for the first time. It was interesting to notice that, although they all belong unmistakably to the

## Art in France

French school, they have certain traits in common which differentiate them from the native Frenchmen; they seem to be feeling their way towards an American school of painting and are far from being mere followers of their masters. There is, for instance, Mr. Max Bohm, who hails from Cleveland (Ohio) and is a pupil of Benjamin Constant and M. Jean-Paul Laurens; his technique does not resemble that of either of his teachers and his work is strongly personal. His picture of a mother and children (*Heures dorées*) was one of the best of the year and his portrait of a lady (presumably the artist's wife) has many admirable qualities. Another American whose pictures show great promise is Mr. Cameron Burnside; Mr. Hubbell's portrait entitled *La Sortie*, the two pictures of Mr. Murray Bewley and Mr. C. W. Eaton's landscapes also brought credit to the United States. Mr. MacCameron and Mr. MacEwen have won their laurels and are *hors concours*; the portrait, which was the work shown by the former, is not up to his highest standard though full of talent.

Other foreigners made their mark on the exhibition. Mr. Hughes-Stanton sent two admirable landscapes, as usual among the best in the Salon. Mr. Frank Craig and Mr. George Watson were among other English exhibitors who deserve mention. As was the case last year, there were several interesting pictures from Spain. M. Pierre Ribéra's *Carmen* belongs to the true Spanish tradition in spite of his French training; it is a daring piece of work which has succeeded to a great extent. M. Tito Salas is another Spanish painter of talent. A very clever portrait of Kubelik was contributed by a Polish artist, M. Tade Styka; another excellent portrait of a man was by a Russian, M. Ivan Thiële, and two of the best portraits of the year were contributed by Hungary in the person of M. Laszlo. The portrait of the Marquis de Clermont-Tonnerre by the last-named painter is excellent, that of Comte Robert de Montesquiou better still; M. de Montesquiou has often been painted, but never, in my opinion, so successfully as by M. Laszlo, whose picture is not only a perfect likeness but a study of character admirably painted. M. Boldini gave us M. Robert de Montesquiou as the man of fashion, the dandy; M. Laszlo gives us the poet.

When one turned from the foreigners to the French painters, it must be admitted that there was less sign of life. It would almost seem that the jury applies more strictly the canons of academic orthodoxy to its own countrymen, or else past experience has frightened away the heretics. M. Dabadie's fine Algerian landscape divided the honours of the Salon with those of Mr. Hughes-Stanton. M. Marcel Baschet's portrait of M. Jean Richepin was almost as good in its way as the portraits of M. Laszlo, that of a lady much less

successful. M. Alexis Vollon returned this year to his Breton interiors; his two pictures showed him, as do his exhibits every year, to be one of the most accomplished painters of the Salon, tracing his artistic lineage through Chardin to the Dutchmen of the seventeenth century; one would like to see again another of his brilliant portraits, such as that shown in the Salon of 1908. M. Joseph Bail cannot tear himself away from the kitchens and wash-houses of convents; he has done much better the sort of thing that he did once more this year. M. Adler, M. Chabas, and M. Harpignies also repeated the pictures which have won them success; M. Chabas, too, sent an excellent portrait. M. Laparra, on the contrary, deserted his Parisian street scenes and it seems ungrateful to say that one regretted the change, but I cannot pretend to like his *Regard en arrière*.

Among the other painters whom I marked as worthy of notice were MM. Aubry, Bain (an autumn landscape), Biloul (a good portrait), Bompart (a clever still-life), Cauvy, Cosson (a rather daring interior with a child holding a parrot, good in colour), Desch, Fouard (a portrait), Grau, Louis Jourdan (landscape), G. P. Leroux, Luigi Loir, Emile Renard, Roque (portrait), Sabatté, Suau. But with the exception of the Americans and a few other foreigners, there was a sad lack of young talent and the general impression was one of stagnation at the best. The standard was much lower than that of the New Salon and there were no pictures that could be put in the same category as those, for instance, of M. Maurice Denis or M. Lucien Simon.

The sculpture was, as a whole, far better than the painting and included much that was interesting, although many of the subjects chosen were quite unsuitable for representation in sculpture. The most striking work was M. Henry Bouchard's plaster model for the monument to the four victims of the accident to the steerable balloon 'République'; they lie side by side on an incline wrapped in their cloaks: it is a monumental piece of sculpture, grandly conceived and finely executed.

M. Georges Gardet's life-size plaster model of an elephant attacked by a tiger is another remarkable piece of work, although one hardly knows where the State, which has ordered this sculpture, will place it, unless in the Jardin des Plantes. The same sculptor's bronze group of a stag and roe is equally life-like and masterly in execution. M. Landowski's *Hymne à l'Aurore*, a nude man and woman standing side by side with uplifted hands, is a bronze with fine qualities. Quite excellent is the *Nourrice sèche* of M. F.-P. Niclausse, a plaster of an old woman seated, holding a baby; the aspect of the old lady makes the adjective doubly suitable. M. Hippolyte Lefebvre's life-size plaster



model of the late Cardinal Richard in a kneeling posture is very successful and the likeness is almost cruelly true. There were several other interesting exhibits, which I have not space to mention.

The exhibition of twenty painters of the nineteenth century organised by the Marquise de Ganay at the Galeries Georges Petit was swollen to nearly 200 pictures instead of the 100 originally contemplated. The result is that the gallery was extremely overcrowded, and many of the pictures could not be seen to advantage; the hanging, probably owing to the limited space available, was also far from happy. The pompous title of 'Exposition de Chefs-d'œuvres' was naturally not justified; how could it be? But there were some very fine examples of most of the artists chosen. Unfortunately two of the greatest, Manet and Courbet, were very inadequately represented; there were seven Manets in the catalogue, but only two on the walls, and Courbet, of whom four works were catalogued, was actually represented by only two unimportant pictures, which give no idea of his qualities. I am told that the balance was crowded out; but surely some of the twenty-nine Corots, or the twenty Delacroix might have been dispensed with; those painters could have been admirably represented by a smaller number of works. And I confess that I do not understand why room could be found for numerous examples of Daubigny, Decamps, Diaz, Dupré, Fromentin, Eugène Isabey, Tassaert and Troyon, but no room for Manet and Courbet. Daumier was, happily, very well represented; the dozen pictures by him would alone have made the exhibition interesting. There are also thirteen works, most of them of excellent quality, by Ricard, a painter who has not yet been appreciated as he deserves. Among the sixteen Millets were two remarkably fine landscapes, *La Chevre dans la montagne* and *Novembre*, lent respectively by Mrs. Potter Palmer and M. Alfred Baillehache, and several attractive pastels. Apart from the gross injustice done to Manet and Courbet, who could not be appreciated at all in the exhibition and had better been omitted altogether, there was ample material for comparison. Corot, on the whole, held his own; so, perhaps, did Millet; so certainly did Daumier, who stood out as one of the greatest artists represented, Delacroix and Ingres, of whom there were only three examples, which include two superb portraits. Jongkind and Ricard more than held their own; that is to say, the exhibition proved that they must be given a relatively higher place than the market gives them at present. But one had to make reserves in regard to Daubigny, Diaz, Troyon, and even, perhaps, Rousseau; it is impossible to believe that either of the three first, at any rate, can be permanently placed on a level with Corot and Courbet. As for Eugène Isabey

and Tassaert, who were represented by some of their best examples, one did not like them any the better.

If Manet had less than his deserts at the Galeries Georges Petit, full compensation was made by the exhibition of Messrs. Bernheim-Jeune's galleries of the Manets from the Pellerin collection. It would have been difficult to make a choice if one had been offered a picture from this collection; all were of fine quality, many were *chefs d'œuvre*. The superb portrait of Marcellin Desboutsins and such pictures as *Nana*, *Un bar aux Folies-Bergères*, or *Le déjeuner dans l'atelier* are known, at least by reproduction, to everyone. A comparison, by the way, of the portrait of Desboutsins, painted in 1875, with some of the *plein-air* canvases of earlier date shows that, after he had adopted a purely impressionist technique, Manet did not always adhere to it. *Claude Monet dans son atelier*, painted about 1873, is as impressionist as Manet's latest pictures; the portrait is not. Several of the pictures have been sold at enormous prices, in some cases to German museums, which seem to compete nowadays with American millionaires. When shall we see a Manet in the National Gallery? Perhaps when Germany and America have acquired nearly all the finest and the few that remain fetch £70,000 apiece. The Manet exhibition was succeeded in the same galleries by an exhibition of contemporary Russian artists, of very great interest. The young Russian school owes much to the French Impressionists and Symbolists, but the Russian temperament has found its own proper expression; this exhibition will remain open until July 9.

In Messrs. Durand-Ruel's galleries some fine examples of Claude Monet, Pissarro, Renoir and Sisley have been exhibited during the whole of June. Another interesting exhibition is that of the complete work of M. Henri-Martin at the Georges Petit galleries, which will remain open until July 13. The *pointilliste* member of the Société des Artistes Français abstains from contributing to the Salon this year on account of this exhibition, which is the last important one of the season. We shall have a rest from picture shows henceforth until the Autumn Salon inaugurates another season. The auction season is also, of course, at an end. It has seen no picture sale of great importance, but there have been several important sales of tapestry, furniture and *objets d'art* of various kinds. The Lowengard sale on June 10 realised the enormous total of 1,433,165 francs (not including commission) for thirty-five lots, including 246,000 francs for a drawing-room suite of a sofa, a *bergère* and five armchairs covered with Beauvais tapestry. The Flemish tapestries of the fifteenth century were the finest pieces in the collection; two of them fetched together 202,000 francs.

R. E. D.



R. VON BEHR, of Bestland-Berlin, has recently acquired one of the Raphael tapestries, the subject of which is the *Death of Ananias*. Although this is precisely the subject which is missing in the Mortlake tapestries after the Raphael Cartoons now in Dresden, and although this new piece was purchased in England, it does not appear to have been woven at the Mortlake factories, but rather to belong to the class of which there is a set in the Palazzo of the Santa Casa at Loreto. The tapestries are supposed to have been made towards the end of the sixteenth century in the Netherlands. They reproduce the compositions of the Cartoons very freely; thus, the *Ananias* subject at Loreto as well as in Mr. von Behr's new acquisition has been transplanted into an open landscape, and a number of figures have been added to the group at the left side of the picture, besides such as are to be seen in the new landscape, in the background.

At Munich, where the restoration of Dürer's Baumgartner Altarpiece to the state in which Dürer left it, created a good deal of discussion some years ago, a similar situation has arisen in reference to Rubens' *Meleager and Atalanta*. This time, however, no sensible critic can take exception to Tschudi's proceedings. It transpired that the picture had been enlarged at some time, probably to fit it as a companion piece to some larger work. These additions were painted on two different pieces of canvas, each of which had been variously grounded. They were in no way amalgamated with the original, and, in fact, could have been simply cut off. This, however, has not been done. The additions have merely been folded over upon the back of the frame. At present only the original canvas, Rubens' own handicraft, is on view, but the former state of the picture can be easily reconstructed.

The historical museum at Frankfort has acquired a very interesting carved wooden statue of *St. Barbara with the Chalice*, by H. Bachofen (or his school), who worked at Mayence in the beginning of the sixteenth century. The figure is rather more than life size, and carved out of a single piece of linden-wood. The Oesterreichisches Museum at Vienna has acquired some very interesting early Viennese porcelain recently. A group of *Hercules and Antæus*, executed and signed, John Joseph Niedermayer, is noteworthy for the delicacy of its modelling. A large tureen in the shape of a tortoise, upon the back of which

a little Chinaman is riding, seems to be a great discovery. It dates from the Dupaquier period, and the model is mentioned in old inventories, but no specimen has hitherto found its way into a museum.

The museum at Mannheim has added a new Feuerbach, *Cascade near Tivoli*, to its already important stock of works by this master, and has also acquired a painting by Géricault, *La Charette*. Among the new purchases of the museum at Hanover are six important modern paintings by Uhde, Habermann, Georgi, Jank, Püttner and Weisgerber. The gallery which Baron Henry Schröder has bequeathed to the Kunsthalle at Hamburg contains works by L. Alma-Tadema, Rosa Bonheur, Corot and Meissonier.

At the opening of the two Berlin 'Salons' the presidents of both artists' corporations gave interesting inaugural addresses, in which they touched upon delicate points within their own societies. Liebermann spoke of the importance of training, and of able handicraft in the fine arts, pressing a point to which the Secessionists would seem to have attached comparatively little importance heretofore. In face of the fact that a number of the younger and more independent members have quite recently seceded and formed a 'New Secession,' this may be looked upon as a sign that the Secession intends for the future to run a quieter course.

Kallmorgen at the Lehrter Bahnhof tried to vindicate the bread-and-butter policy upheld at this establishment (to which foreign work is seldom admitted) by harping upon the theme of national pride, self-protection, and the like. As a matter of fact, the chances of good German work upon the market are never endangered by the juxtaposition of foreign work, and it has always been one of the wisest and most beneficial characteristics of Germany, in contradistinction to France and even England, that it has widened its own culture by paying attention to movements in art and literature beyond its own boundaries. A much better way of improving the market for modern works is for the living artist to reduce the ridiculous prices which he seems to think he must demand for his work. This has long been recognized by critics and museum officials, and it seems now to have gone home to the artists themselves. In a recent number of one of their magazines the plan of an exhibition is suggested by an artist, at which the customary prices are to be reduced by one-half or even two-thirds. If in trade, reductions of prices almost inevitably result in a great increase of sales and profits, this, no doubt, will also obtain, as regards modern pictures.

H. W. S.



## ART IN AMERICA

### THE INTERPRETATION OF THE LARGE GREEK RELIEF IN BOSTON

**T**HE large three-sided relief recently added to the Museum of Fine Arts in Boston is the most important antique which has left Italy during the last hundred years. Its beauty and solemnity will impress all who see it, and to students, whether of Greek art or of Greek religion, it will prove of extraordinary and singular importance (see fig. 5).

Seldom, however, does a work appear so hard to interpret. What the representations mean, and what purpose the marble served, are questions which long have puzzled those who knew it, and are likely often to be disputed hereafter 'in the schools and porticos of the learned.' It is a stroke of good fortune for all scholars that Professor Studniczka should have undertaken the definitive publication of this difficult work.

Meanwhile, though the questions involved are in the main purely archaeological, the importance of the sculpture to others besides archaeologists may justify a preliminary discussion of it. In size and shape the Boston relief corresponds to the well-known *Throne of Aphrodite*, once in the Ludovisi collection, and now in the Museo delle Terme; that is to say, it is a screen or parapet of marble consisting of a large central portion with gabled top and two sides much shorter, which stand at right angles to it. The breadth of the screens measured inside is the same, but outside the Boston piece is larger. Its marble being thicker, the front is some two inches wider at the top, and lower down palmettos and volutes spread out so far as to make it very considerably broader. In spite of these differences, it is clear that both pieces served the same purpose and belonged together. The two compared, it becomes impossible to regard them as the backs and sides of thrones. The Ludovisi relief, (see fig. 4) as it stands, has, indeed, the form of a short upright settle, the severity of which is tempered to the eye merely by curves where the missing volutes once stood. Because the volutes are missing, the vertical lines right and left of the back are not too grossly out of the perpendicular. But in the new piece the volutes, their palmettos and the arms of the figure resting on them bulge so far beyond the line set at the upper ends of the back as to make the shape, when regarded as the back of a seat, monstrously overlaid. Dr. Petersen's theory, so ably maintained in his famous essay as to convince the majority of his readers, must now be given up even by those most reluctant to surrender it.

The explanation<sup>1</sup> which seems likely to prove satisfactory is that the reliefs are superstructures

<sup>1</sup> Suggested first, it is said, by Dr. Puchstein. [Until the appearance of Prof. Studniczka's publication we are naturally unable to reproduce the work photographically—ED.]

or 'screens' from the ends, right and left, of a large altar.<sup>1a</sup> This theory brings out the responses of the side representations on the reliefs better than did Dr. Petersen's, and accounts adequately for the height at which the reliefs stood, which, as experiment proves, look best when raised some

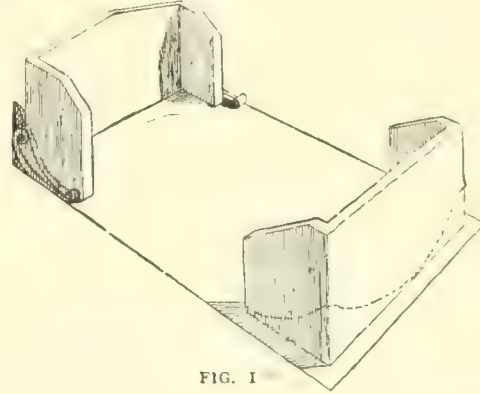


FIG. 1

five feet from the ground—a reasonable elevation for an altar with platform. Further, it is consistent with the measurements. If the two pieces were screens, they would correspond in inside breadth probably, and in outside breadth at the base necessarily; their outside measurements at the top might differ a little, nor would their heights need to be precisely identical. The measurements of the two marbles differ where they might differ, and approximate where they should approximate. The inside breadths are alike, and the corresponding breadths at the bottom would be alike, were the ornaments of the Ludovisi piece so restored that the front plane of the volutes projected some three and a quarter inches beyond the plane of the reliefs. Is this too much? I think not; for certainly it projected considerably, otherwise the two central spirals could not have been represented at all, and the overhanging palmettos, which must be given it, would form too heavy a mass for the shallow support below them.

The hypothesis, however, is hard to establish firmly, because no actual Greek altar with very high screens is known to exist. Those represented on vases are of small size, and the one or two extant screens<sup>2</sup> are of a much later date and very different in shape. Between the early vases and the later altars is a wide gap which cannot be bridged over; but it seems probable that the form of these reliefs is one which can be referred to an Ionic altar of the early part of the fifth century.

The structures which seem to me most closely analogous in form are certain altar façades which occur on vases of the period 500-450 B.C. At that date the most common form of altar in Athens was

<sup>1a</sup> [See fig. 1, diagram of an altar as suggested.—ED.]

<sup>2</sup> One in the theatre at Priene (Wiegand-Schrader, *Priene*, p. 241); another, Dr. Wiegand informs me, has recently been found at Miletos.

## Art in America

one in which the sides of the top ended in Ionic volutes. Generally there is no antefix whatever, but in some rather rare instances, instead of the two volutes at the ends of the sides being connected by a simple horizontal scroll, the spirals as they leave the volutes are bent up high above the side and prolonged till they meet and form a tall gable, which usually is surmounted by a palmetto. Of examples the best known is the altar of Dionysos on a cylix, by Hieron, in Berlin, No. 2,290, where the field of the gable is decorated with the figure of a seated man (fig. 2). A vase in 'Élite Céramo-

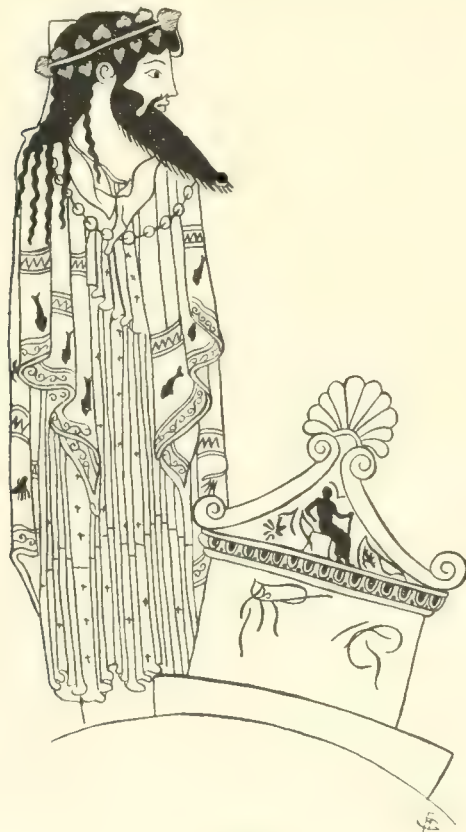


FIG. 2

graphique (I, XCII)' shows another small altar of similar form, decorated in the gable with a lion. A white Lekythos in the Museum of Fine Arts at Boston,<sup>3</sup> shows a larger altar, quite similar to that on the Berlin vase in the shape of the upper portion, and with the gable decorated with a boxing scene of four figures (fig. 3). Other cases are cited by Dr. Reisch, but a raised façade on an Ionic altar is so uncommon that none is to be found, I think, in the vases of the British Museum, or in those published in the Reichhold-Furtwaengler-Hauser series. In these instances, on altars mostly very

<sup>3</sup>Fairbanks, *Athenian White Lekythoi*, pl. vi, p. 188; cf. Hauser, *Oestr. Jahreshette* 1909, S. 115, who dates the vase about 450.

small, and in no case very large, the lines of the spiral brought up to form the gable give a framework or cornice to it which unites it in design with the altar below. Our reliefs have no cornice



FIG. 3

and are architecturally screens rather than façades. But what is outside a façade is inside a screen, and it may not be inferred that no other form of screen occurred on large Ionic altars than the simple gable enclosed by volutes which is formed in the half-dozen instances known on small ones. Analogy is against it. On altars of a different shape we find screens of various simple and rectilinear forms, a mere rectangular tile (*κρατενής*) placed undecorated across the altar end, or a plain gable shape, or a gable ornamented with palmettos, or again a rectangle within which a gable is represented. In some cases a cornice is shown, in others, none. Least of all in the Ionic altar, which occasionally shows quite strange variations even in the form of the top, is a rigid uniformity to be expected in the superstructure. In short, viewing the central portion from the front, I can see no objection to its being an antefix-screen having regard to its volutes below, its gable and the palmetto which once surmounted it.

The sides are not without difficulties. The arms of the Ludovisi relief, though unequal, might be said roughly to match one another in size and shape; in the Boston piece the difference is much greater. If we imagine the two marbles set up over against one another upon a base say four yards long, the differences of the shapes of the two reliefs on the side where the boy and girl are seated would hardly be noticed. The relief of the bride on the other side of the altar matches them, but the fourth, on which is the old woman, is



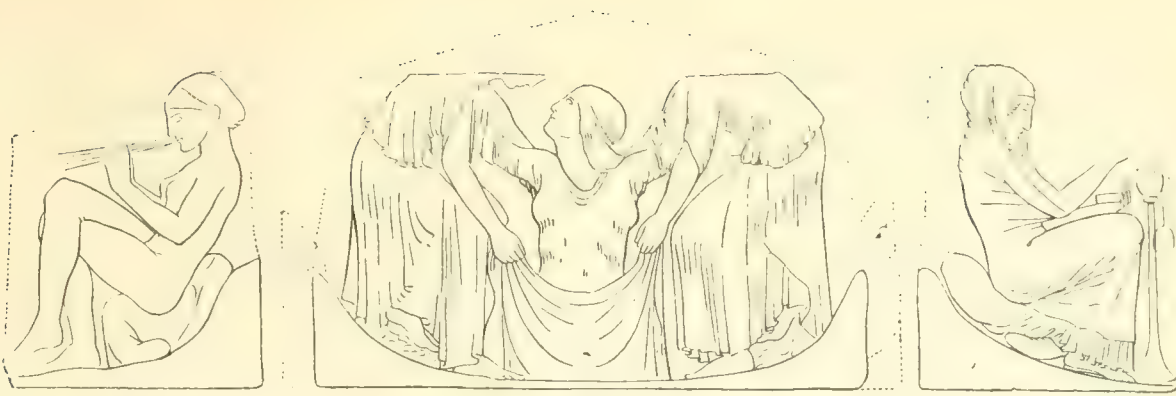


FIG. 4

much narrower, and slopes down at a different angle. The difference in size is no doubt explicable in connexion with the deep holes cut in the walls of the reliefs on this side—holes cut at about the same level but differing in shape and in their position in the section of the wall. An upright will have stood in front of the old woman, from which something was fixed which passed to the opposite relief. Whatever the arrangement may have been, the upright increased the width of the smaller relief so as to make it a satisfactory counterpart of the larger one. But its shape above could hardly be made to match.

The form of the four backgrounds is thus not rigidly prescribed. Each continues and reflects the shape of the main screen, yet is varied to suit the figure within it. And, in fact, the transition from the vertical back of the superstructure to the horizontal plane of the altar top is managed less by the form of the background than by the volute and the figure seated on it. One is tempted to believe that these side reliefs replaced figures which, in an earlier form of screen, were in the round.<sup>4</sup>

In default then of any other less remote explanation we may accept it as a good working hypothesis that the two reliefs are screens from an Ionic altar of the first half of the fifth century.

The two marbles belonging thus to one structure, probably an altar, the representation where they need interpretation, must be explained by one another. The meaning of the scene on the Roman relief has long been disputed. Everyone remembers the beautiful group of three women in the open air. Two of them are bending over to raise the third, who to above her knees is sunken in the ground; they hold a cloth firmly in front of the middle of her body. The usual interpretations as the *Birth of Aphrodite* or the *Return of Kore*, fail to explain this cloth which is so conspicuously and

deliberately held as to constitute the centre of the attendants' action.<sup>5</sup> Hence years ago a few scholars concluded that the relief represented a child-birth, the mother being upon her knees. The notion was strange, for it must be acknowledged that nothing whatever in the scene suggests child-birth to an uninformed spectator. But if in early Greek art a kneeling position was typical of birth scenes, as is certain, the new explanation would be well worth consideration even if the Roman marble stood alone. It loses its strangeness and becomes, I think, convincing when the relief is studied in connexion with its companion piece. The corresponding scene there shows a winged and smiling youth standing with a balance in his hand between two seated female figures. In each scale of the balance is the tiny figure of a youth. The woman seated next the heavier scale rejoices, she who is near the lighter mourns. So solemn and impressive is the design that it suggests fate, death and judgment. What myth, what legend can have inspired it? Of the figures one only is recognisable; the weigher is Eros. The rest are uncertain; the youths in the scales differ merely in being lighter or heavier—the seated figures merely in their attitudes of grief or joy. Were they goddesses they must, one would think, have been distinguished by their attributes.

A suggestion thrown out by Professor Robert

<sup>5</sup> The hydria in Genoa ('Röm. Mitth.', 1899, p. 154; Miss Harrison's 'Prolegomena,' p. 311), thought to support Dr. Petersen's interpretation, shows rather its improbability. The attendant holds the dress for the ascending goddess in a natural fashion, just as any maid her mistress's cloak; nor does she let it drag in the water.—The new explanation proposed by Dr. Wolters and Dr. Robert has been accepted by Dr. Klein and others. Mr. Frazer's note on Pausanias, viii, 48, 7, cites evidence which proves that it was once a widespread custom for the mother to kneel, and that in certain remote parts of Greece the practice exists still. Where it exists, the birth, I am told, takes place out of doors—a circumstance which will not be wondered at by those who have had much experience of Greek cottage life. Whether a shallow trench be ever dug, such as is suggested by the Ludovisi scene, I am not informed. Dr. Morgoulieff's objections are not, I think, well grounded. Leto, for instance, in the Homeric hymn, kneels, according to him, in order to pray (p. 50); but the relief which he himself publishes (page 25, fig. 6) illustrates the real meaning of the passage and furnishes a fair explanation of the Ludovisi scene.

<sup>4</sup> The suggestion is Mr. J. R. Fothergill's, who, however, believes that all the figures both on the sides of the altar and on the ends are to be considered as on the round. The question is further discussed by us in 'Letters to the Editors' (see page 232).



FIG. 5

in conversation, that the scene might represent conception gives what I believe to be the answer to the riddle.

The seated figures are mortal women, and the action represented is symbolic of what to a Greek mind was the destiny of woman. Eros, not the Hellenic Eros, but Eros the great primeval divinity, is weighing out to the two wives the assurance of lineage; not, as would be in accordance with modern ideas the mere hope of a child, nor even of a man-child, but the *ἐλπίς σπέρματος σωτηρίου*, the continuance of the family in male line by a grown-up son.<sup>6</sup>

This continuance of the family was, it need hardly be said, of supreme importance to a race whose religion consisted largely, if not chiefly, in the worship of ancestors; in sacrifices and offerings which were as imperative on the descendants, if they would escape impiety, as they were necessary for the dead if they were not to be starving and homeless shadows. No subject could have been more solemn or so full of dread to a Greek.

Thus one end of the altar represents a painless and happy child-birth; the other the chances of life and death to the race. The two scenes are very different in character; one is bright and happy, the other earnest and solemn. The contrast is maintained on the sides of the altar. Opposite the wife who is burning incense is a poor old woman huddled up on the bare ground. Her right hand holds something which has been cut almost entirely away; to guess from the outline it may have been a branch. If it is to be thus restored, she is a suppliant.

These two are earnest and intent. On the other

<sup>6</sup> See Wilamowitz-Moellendorf on Aesch. Cho. 500-503: 'Elektra bittet den vater mitleid zu haben mit ihr, seinem weiblichen kinde, und mit den mannessamen, nicht sowohl mit Orestes als mit der ganzen descendenz die in ihm noch schlummert, aber die zukunft und hoffnung des geschlechts bildet. Genau so hatte sie den Orestes *ἐλπίς σπέρματος σωτηρίου* (236) genannt, wo man auch angestossen hat, für unser gefühl mit recht, dem der jungling das *σωτήριον σπέρμα* zu sein scheint. Aber wir müssen uns in die denkart einer welt versetzen, die den mann nicht als freien individuum sondern als träger des geschlechtsbegriffes ansieht.'

and brighter side, a nude girl playing flutes sits opposite a nude boy playing a lyre. The boy is modest and dutiful, the girl seated with crossed knees is an hetaira.<sup>7</sup>

The four figures represent four different classes of worshippers. The goddess who in her functions was both an Eileithyia and a Kourotraphos, was worshipped alike by wife and hetaira, grandmother and child.

Lastly, beneath the volutes of the new relief are two emblems—a mullet and a pomegranate. Both were sacred to the chthonian deities and were, therefore, forbidden foods in the mysteries. Their presence here indicates that the ritual of the altar resembled in certain particulars that observed at Eleusis. It was at such an altar Pausanias sacrificed to Damia and Auxesia, two goddesses of child-birth and fertility. Similar to them in her functions, the goddess of this altar belonged, like them, to a most ancient group of deities. The Eros, too, who is associated with her, is the primeval Eros, the god of generation, worshipped at Thespieae, and associated sometimes with Demeter: Eros, whom 'Olen of Lycia, the writer of the most ancient hymns of the Greeks,' called the son of Eileithyia, a goddess older than Kronos. The temple of Aphaia shows with what magnificence such primitive goddesses of childbirth were worshipped at the period when our altar was made. It is probable, if only because of the volutes on the Bostonian piece and the representation of the stony soil on the other, that the work is Ionian rather than Attic, but until it be discovered by some lucky combination where the altar stood, whether in Greece or on the Asiatic coast, it is useless to conjecture the goddess's name. There is, however, no element in her cult which is not purely Greek.

JOHN MARSHALL.

<sup>7</sup> There will hardly be a reference to the music of lyre or flute which accompanied hymns and processions. The girl plays flutes because she is not a *περὶ ἑταίρα*, but professionally an *αὐλητρίς*; the boy a lyre, because he is of school age, and music is the main thing he learns. To balance the figure opposite, he is represented nude.







PAINTING ON SILK, EARLY SUNG  
PERIOD, IN BRITISH MUSEUM



## EDITORIAL ARTICLES

### DR. BODE AND THE BURLINGTON MAGAZINE



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artistic disagreements, and with such disagreement on any part of *expertise* need not, and should not, lead to any breach of friendship.

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rendered to THE BURLINGTON MAGAZINE.

It is with the authenticity of the bust that

art-critics and experts are concerned,

Dr. Bode has diverted the con-

sideration towards his own personal repu-

ration, and of course the Editors decline

to discuss the matter further.

The Editors of THE BURLINGTON MAGAZINE

are sorry to hear of the

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Dr. Bode and the

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Bemerkungen.

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in entscheidenden Punk

kritischen und technischen Untersuchungen für

das hohe Alter der Büste und gegen die Autor-

schaft des älteren Lucas zeugten. Eine derartige

Erklärung hätte einzig und allein der Sachlage

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Partei ergreifen und meinen Standpunkt der

Frage gegenüber in gar keiner Weise zur Geltung

kommen lassen, bin ich zu meinem grossen

Leidwesen gezwungen Sie zu ersuchen, meinen

Namen aus der Reihe der Mitglieder des Comités

Ihrer Zeitschrift zu streichen.

Ich darf mich übrigens der Ze

111



Illustration of a bird, possibly a parrot, perched on a branch or rock, facing right.



## EDITORIAL ARTICLES

### DR. BODE AND 'THE BURLINGTON MAGAZINE' ❧

**I**T will be seen from the letter which we publish below that Dr. Wilhelm Bode has requested the directors to remove his name from the Consultative Committee of THE BURLINGTON MAGAZINE. To comply with this request has been a matter of deep regret, inasmuch as Dr. Bode had been a true friend to the Magazine from its inception, and at a critical period in the Magazine's history had rendered invaluable service which has been recognized on more than one occasion.

The *intransigent* attitude adopted by Dr. Bode with reference to the wax bust of *Flora* in the Berlin Museum would seem to render it impossible for him to co-operate in a friendly manner with those who take a more tolerant view of artistic disagreements, and who hold that such disagreement on any particular point of *expertise* need not, and should not, lead to any breach of friendship.

The Editors are resolved to exclude from THE BURLINGTON MAGAZINE any matter of a personal nature, or which might seem likely to be a cause of personal offence. In a controversy such as that which has raged round the wax bust of *Flora* THE BURLINGTON MAGAZINE has adopted the only impartial course open to it, by declining to publish any material which did not bear directly on the object under discussion and thereby give some opening for a final decision. The suggestion made by Dr. Bode that the Magazine has taken a personal line against him is unfounded. The Editors have never abated their admiration for Dr. Bode's distinguished career as Director of the Berlin Gallery, nor their gratitude for the services which he in person has

rendered to THE BURLINGTON MAGAZINE. It is with the authenticity of the bust that art-critics and experts are concerned, whereas Dr. Bode has diverted the controversy towards his own personal reputation. In this course the Editors decline to follow him.

Charlottenburg, den 5 Juli, 1910.

Uhlandstr. 4-5.

An die Herausgeber des BURLINGTON MAGAZINE,  
London.

Die Veröffentlichung der eidestättlichen Aussagen der Herren Lucas und Whitburn in Bezug auf die Wachsbüste der *Flora* im Juni-Heft Ihrer Zeitschrift, sowie Ihre einführenden Bemerkungen, die Zweifel über Ihre Stellung zu der Frage nicht zulassen, sind erfolgt, ohne dass Sie mir vorher diese Erklärungen mitgeteilt hätten. Da ich seit dem ersten Jahre des Bestehens Ihrer Zeitschrift dem 'consultative committee' derselben angehöre, durfte ich dies billig erwarten!

Obwohl nun auch vor ein paar Jahren ein gegen mich gerichteter Angriff im BURLINGTON MAGAZINE veröffentlicht worden ist, ohne dass ich vorher davon erfuhr, so hatte ich doch gezögert, meinen Austritt aus Ihrem Comité zu erklären, da ich zu den Mitbegründern der Zeitschrift gehöre und ihr in der schweren Krisis des ersten Jahres einen grossen Dienst erweisen konnte. Ich an Ihrer Stelle würde, wenn die Veröffentlichung der eidestättlichen Aussagen mir als nötig erschienen wäre, hervorgehoben haben, dass die Aussagen von Lucas und Whitburn, mögen sie noch so sehr im guten Glauben gemacht sein, Aussagen von Männern im höchsten Greisenalter sind und angebliche Tatsachen betreffen, die 64 Jahre zurückliegen sollen; ich würde auch erwähnt haben, dass frühere Aussagen derselben Männer den jetzt beschworenen in entscheidenden Punkten direkt widersprechen, und dass alle bisherigen kritischen und technischen Untersuchungen für das hohe Alter der Büste und gegen die Autorschaft des älteren Lucas zeugten. Eine derartige Erklärung hätte einzig und allein der Sachlage entsprochen.

Da Sie nun aber ohne Bedenken gegen mich Partei ergreifen und meinen Standpunkt der Frage gegenüber in gar keiner Weise zur Geltung kommen lassen, bin ich zu meinem grossen Leidwesen gezwungen Sie zu ersuchen, meinen Namen aus der Reihe der Mitglieder des Comité's Ihrer Zeitschrift zu streichen.

Ich darf mich übrigens der Zustimmung zu meiner Auffassung der Angelegenheit von mehr

## *Dr. Bode and 'The Burlington Magazine'*

als einem Ihrer angesehensten Kunstkenner versichert halten, da sie mir ihre Entrüstung über die Art der Angriffe gegen die Echtheit der Büste und über die eidesstattliche Vernehmung mehrfach ausgedrückt haben.

In der bestimmten Erwartung, dass Sie diese

meine Erklärung im BURLINGTON MAGAZINE  
veröffentlichen werden, zeichne ich,  
mit grosser Hochachtung,  
Ihr,  
ganz ergebener,  
W. BODE.

### ❧ THE NEW TURNER GALLERY ❧

**I**T is expected that while these pages are at the press the new wing which has been added to the Tate Gallery at Millbank, through the generosity of the late Sir Joseph Duveen, will be opened to the public. This wing has been specially constructed to contain the pictures and drawings of Turner, and the works which this great painter bequeathed to the nation will be for the first time exhibited as a single collection.

It will be remembered that the question of building a Turner Gallery at Millbank was raised originally by a letter from Mr. Lionel Cust to the Editor of 'The Times' in July, 1906, at a time when the Government authorities seriously contemplated utilizing the vacant land at the back of the Tate Gallery for a new Stationery Office. The support given to

Mr. Cust's proposals caused the abandonment of this scheme, and the Director of the National Gallery was informed by the First Commissioner of Works that if a certain sum of money could be provided from private sources to erect a Turner Gallery, the Government would be prepared to find the remainder. Thanks to the efforts of Sir Hugh Gilzean Reid, this sum was within a near distance of being secured, when further need for it was removed by the generous action of Mr. Duveen, who offered to erect a Turner Gallery at his own cost.

An allusion to the scheme thus first proposed by Mr. Cust will be found in *THE BURLINGTON MAGAZINE* (1907), Vol. ii, p. 331. In one of our forthcoming numbers we shall give a detailed account of the new arrangements, whereby the genius of Turner will be at last adequately revealed and displayed.

### ❧ THE CONTEMPORARY ART SOCIETY ❧

**W**E welcome the formation of a society for the acquisition of modern works of art for our National and Provincial Museums. The inadequacy of the administration of the Chantrey Bequest for this purpose needs no further demonstration. Those who know how much is done in French and German Galleries for the encouragement of modern art will recognize how far behindhand we are in this respect in England. The founders of the

Contemporary Art Society hope to do something to remedy this defect. Their methods will be closely similar to those of the National Art Collections Fund which has done such inestimable service to the nation in the matter of ancient art. They hope to work in harmony and co-operation with that body, but they intend to retain possession of their acquisitions and lend them, as occasion arises, to the National and Provincial galleries, only parting with them when the test of time has determined their proper destination beyond all reasonable doubt.



# CHINESE PAINTINGS IN THE BRITISH MUSEUM—I

BY LAURENCE BINYON



SIX years ago I had the privilege of describing in THE BURLINGTON MAGAZINE the then unknown but now famous painting by Ku K'ai-chih.<sup>1</sup> This painting is now for the first time shown to the public in the exhibition recently opened in the White

Wing of the British Museum. The occasion of this exhibition may make of timely interest some notes on the most important Chinese pictures in the Museum, and more especially on those acquired early this year from Frau Olga-Julia Wegener.

This latter collection very greatly enriches the Museum representation of Chinese art, both in range and in quality. Apart from the Ku K'ai-chih, the Museum contained already a certain number of Chinese paintings, chiefly from the Anderson collection, of great interest and beauty; but the series purchased from Frau Wegener brings not only an imposing addition of some hundred and fifty works of various styles and periods, but among them a few representative and commanding masterpieces as culmination and crown of the whole. It has therefore been possible to arrange an exhibition which, in spite of its inevitably fragmentary character, has opened the eyes of lovers of beauty to the hardly suspected existence of a great and wonderful art; and we all owe a deep debt of gratitude to the public-spirited enterprise of those generous subscribers who made this purchase possible.

In the present exhibition, the representation of the various phases of Chinese art might have been considerably increased if more space had been available: room could only be found for about a third of the Wegener series and for a small selection from the existing Museum collection; nevertheless, there is enough to give a fairly sufficient idea of what the genius of China has achieved in painting.

The Ku K'ai-chih scroll stands of course by itself. So far as we know at present, no Chinese painting of an earlier date exists. Such arguments as have been advanced by those who are reluctant to believe that it is actually the handiwork of the fourth-century master are entirely of a negative kind, and ought not to weigh against the many pieces of evidence in its favour. In any case the painting is a quite invaluable document for the history of Chinese art.

But after this we must make a great leap of four centuries. The T'ang dynasty (seventh to tenth centuries) was probably the greatest period of China's art as of her poetry: but of that splendid age what few and doubtful fragments remain! The paintings found by Dr. Stein at Tun-huang,

<sup>1</sup> See BURLINGTON MAGAZINE, vol. iv, p. 39 (January, 1904).

in Turkestan, a few of which are shown in the Museum exhibition, are not of supreme quality as art, but they adumbrate at any rate the character of the Buddhist painting of this era and are of the highest historic importance. They vary considerably in artistic merit, and some of them obviously reflect originals of great energy of design and splendid colour. A few of these paintings are dated. It would be premature to discuss these pictures at present, as no doubt they will be fully treated of in Dr. Stein's forthcoming book. I will only remark here that the existence of these many pictures on silk, nearly all of them unmounted, dating back a thousand years or more, yet often fresh and bright in colour as if painted yesterday—the existence of these must give pause to those critics who are inclined to doubt that anything surviving of Chinese art is of really great antiquity.

The most famous works of Wu Tao-tzū, the mightiest of the T'ang masters, were of Buddhist subjects, though he touched all kinds of themes. But other masters of the time excelled in secular painting. So little of the T'ang art survives, that any picture claiming to date from that epoch must engage our interest. Till this year the only picture in the Museum which has borne the name of a T'ang painter is the *Boy-Rishi riding on a Goat*, No. 29 in the present exhibition. This is now thought by most authorities to be a work of the Sung or Yüan time. Certainly, though a very fine painting, it has not the same impress of antiquity as the little picture of a pony, ascribed to the same author, Han Kan, which has been acquired with the Wegener collection (Plate I, 1).

The Wegener collection neither contains nor professes to contain many pictures of the earliest classic periods; that is not to be expected of any collection; but the few ancient paintings include works of extraordinary interest. The little pony of Han Kan, sadly damaged as it is, must count as one of the most remarkable pieces in the collection. With an air of extraordinary remoteness, yet full of untamed life, the animal seems to look out on the spectator from the altitude of unknown ages. The abrasion of the background, which has removed all but the vestige of a leafy tree behind the pony, and, even worse, has destroyed one of the forelegs, may partly account for this impression. But injury has not impaired the beautiful sure drawing of the animal. We are reminded, though with a difference, of the fine expressive line of the Ku K'ai-chih rather than of the line in the paintings of the Sung or Yüan times.

No doubt any early picture of a horse is apt to be called a Han Kan. For that artist was especially famed for his paintings of such subjects. The Imperial stables at this period (the eighth century) contained thousands of horses, many of

## *Chinese Paintings in the British Museum*

which were sent as tribute from Khotan and other parts of Central Asia; and Han Kan spent his days in studying their movements and painting them. The criticism generally made upon his pictures was that he 'painted the flesh rather than the spirit.' It would be dangerous to draw any definite conclusions from such a phrase; we do not know enough of the point of view of Chinese critics of a thousand years ago, and we have no materials for comparison. But if we may take the woodcuts of *The Hundred Colts* reproduced by Prof. Giles on pages 56 and 57 of his 'Pictorial Art in China' as representing with any precision the style of Han Kan, we should be inclined to say that the *Pony* in the Museum is decidedly more archaic, not so much in the actual drawing as in the conception and design. Very probably the woodcuts only reproduce later copies; but at least it seems to me that our picture, if not by Han Kan, is more likely to be by a still earlier than by a later master. For the present we can well be content with the traditional ascription.

Han Kan began life as the pot-boy of an inn, and was 'discovered' by the landscape painter and poet Wang Wei (b. 699, d. 760), who found the lad drawing in the dust of the roadside while waiting for the bill he had brought to be paid. The Museum acquired a good many years ago a long roll by Chao Mêng-fu, dated 1309, which is definitely inscribed by the painter as a copy from a landscape by Wang Wei. This is No. 37 in the exhibition. Of similar character is the upright landscape (No. 27), with pavilions nestling amid trees on towering and fantastic crags, which was acquired from Frau Wegener and is attributed to Wang Wei himself. Here the workmanship is rather more angular than in Chao Mêng-fu's copy, and the picture certainly is of great antiquity, though as to its actual authorship no one can speak with authority till further evidence is forthcoming. In any case it is an early specimen of that romantic type of Chinese landscape which is so different from the synthetic impressionism cultivated in the Sung period, but which has always made a strong appeal to Chinese taste, stronger than to most of us in Europe, though it has a remote and dreamy beauty of its own.

But with the picture which comes next in order of time we find ourselves in a world of perfectly matured art, where there is no question of making allowances for difference of race and difference of ideal. This is the 'Geese' which is reproduced as frontispiece to this number. Whoever painted this picture was one of the great masters of the earlier part of the Sung period (10th-13th centuries). Already in the Ku K'ai-chih we find the pure Chinese tradition unaffected by the symbols or conventions of Buddhist art. By the time of the Sung dynasty the Buddhist inspiration had combined with the mystic thought of Lao-tzu to

animate an art which, though no longer confined to devotional subjects, breathed a spirit of religious temper. No mere naturalism could have produced a painting like this, which in its elements is so simple but in its mood so profound. It might be justly praised as a magnificent piece of decoration; it might be praised with equal truth for its subtle observation of nature. But the secret of its beauty lies deeper than either of these aspects. By what means are we made to feel the latent vigour in the birds' necks, the buoyancy of their forms upon the water, above all the deep sense of the mystery that is in everything that lives? Those who maintain that subject counts for nothing, that the sole important thing is how a thing is painted, emphasise an antithesis that is sometimes superficial and does not reach the root of the matter. Cunning disposition of forms in space and quality of line can make of the simplest materials a design that charms the eye; but these alone could not give us what we have here; it is the artist, and what he is in himself, that counts for most in such a work. And this eludes analysis. Yet it needs no initiation into Asian ways of thought or views of art to appreciate a picture like this, which has a universal character and might be placed without discordance among the masterpieces of any art. No reproduction, unfortunately, can give an adequate idea of its strange impressiveness. This picture alone would give the Wegener collection a high distinction.

Of purely Buddhist painting of the Sung time the Museum has little to show, and nothing of the highest importance. The Anderson collection contains two paintings of Arhats, once ascribed to Chō Densu, the Japanese follower of the style of Li Lung-mien, and since ascribed to some Chinese painter of the school of that famous master. The design and colouring of these two pictures is superior to their actual workmanship. One of these is exhibited in the Museum, No. 38. Of greater interest is a picture (No. 31) from the Wegener collection, which has borne the name of Li Lung-mien himself. Of this we must make a similar qualification. The conception of this picture of an Arhat ascending in the space of heaven on a many-coloured cloud is sublime, and recalls the noblest Buddhist art; but the dryness of handling, particularly in the formal shapes of cloud above and below—possibly there is some later addition here—forbid us to think of a supreme master. But what actually do we know of the art of Li Lung-mien? There are magnificent religious pictures in Japan which are attributed to him by tradition, though not, I think, known by any positive evidence to be by his hand. Such are the two pictures of Arhats which have been reproduced both in the 'Kokka' and in more than one of Mr. Tajima's fine publications. These combine grandeur with intensity, in design of noble





(1) A PONY, BY HAN KAN



(2) FEATHERED HORSE, BY CHAO-MENG-FU









KWANYIN. PAINTER UN-  
KNOWN. YUAN DYNASTY



## Chinese Paintings in the British Museum

rhythm, matched by solemn colour. The Japanese conception of his art seems founded on such works as these. But the Chinese accounts, as quoted by Prof. Giles (p. 112), make a different impression. From them we learn that Li Lung-mien was an eclectic who copied all the old masters and had a great collection of the copies he had made. It is even said that it was only when making such copies that he used colours; his own paintings were in monochrome. And I have seen several pictures professing to be by the master, though obviously of later date, which were in monochrome, though far inferior in design to those Arhats which I have mentioned above. Probably further translations from Chinese sources will throw more light on the subject. At present it seems difficult to come to close quarters with the reality of the art of this famous painter.

Among the few Buddhist paintings in the Wegener collection the most precious is a small Lamaistic picture of Kwanyin (Plate II), which I should conjecture to belong to the Yüan period (thirteenth to fourteenth-century). Though delicate and rather small in style and with none of the monumental aspect of the grandest Buddhist art, this has quite exquisite qualities both of line and colour. What a rather foolish confusion of ideas leads some writers to call the 'literary' side of the picture, the mystical conception of Pity at the heart of the world, perfuming with dropped flowers the stony mountains and the barren waters over which this incarnation of a divine tenderness is floating—all this is merged and fused in a pictorial

harmony of fluid lines, within which the rare strange colour gleams or smoulders. This picture, conceived in the hieratic tradition and richly veined with gold, may be compared with the more purely Chinese conception of the same goddess, a monochrome of probably nearly contemporary date, also exhibited (No. 44).

I have already mentioned the landscape by Chao Mêng-fu, painted after an original by Wang Wei. The Wegener collection has enriched the Museum with two other specimens of this master, who, himself a scion of the Imperial house of Sung, was persuaded to become court painter to the Mongol conqueror, Kublai Khan. One of these is a landscape, No. 36 in the exhibition, with mountains towering, ridge beyond ridge, into the sky, and a poet in his boat upon the water below contemplating the first approach of winter. The Museum had hitherto possessed no example of this grand style of the Sung landscape, though it had a charming specimen of the more idyllic vein of these painters in the pair of pictures which form No. 32 in the exhibition. The other example of Chao Mêng-fu's art in the Wegener series is even finer. This is the *Tethered Horses* (Plate I, 2). What magnificent power of realization is shown in the drawing of the two restless animals! How we feel the massiveness of the tossed-back neck, and how admirably the two are brought together in the design!

One or two other notable paintings of the Yüan period remain to be considered, but I must defer them, with those of the Ming and of the present dynasties, to a second article.

## TWO PICTURES AT THE HERMITAGE

BY CLAUDE PHILLIPS

**T**HE new Keeper of the Paintings exhibited in the Imperial Museum of the Hermitage at St. Petersburg, M. Ernest de Liphart, has recently, it would appear, made notable alterations in the arrangement of the galleries, bringing into prominence and practically reintroducing to the public, under more favourable conditions, some Italian, Spanish and French paintings which have hitherto been either hidden away or very imperfectly seen. An account of these changes and improvements, with the reasons of the new director for certain new attributions brought forward in connexion with them, is contained in the January (1910) number of the St. Petersburg art magazine, 'Starýe Godý,' a handsome and useful publication which, most unfortunately for those connoisseurs and students who can read no Russian—the vast

majority, I fear—appears with a Russian text only. It is with two Venetian pictures included in this series, and reproduced with M. de Liphart's article, that I am now mainly concerned. And I must introduce the remarks which I am about to make by the confession that in discussing these works, now brought anew under the notice of students of Venetian art, I am relying much more upon the reproductions than upon the pictures themselves, my recollection of these last being, indeed, but dim and imperfect.

I am doubly hampered, moreover, by my ignorance of the Russian tongue, and the consequent difficulty experienced in taking into consideration M. de Liphart's reasons. Help is, however, afforded by an article, 'Notizie di Russia,' in the March-April number of *Commendatore* A. Venturi's Roman magazine, 'L'Arte.' Here Herr P. P. Weiner, going over the same ground, and reproducing the same pictures which

## Two Pictures at the Hermitage

have appeared in 'Starýé Godý,' repeats, as one may legitimately infer, in a more concentrated form the arguments of the new director of the Hermitage. Let us first direct our attention to the picture *The Virgin and Child with two Donors*,<sup>1</sup> hitherto ascribed to an unknown sixteenth-century painter of the Venetian school, but which M. de Liphart courageously presents for the first time as by Cariani. The reproduction which accompanies these remarks renders superfluous any attempt at a detailed description (Plate I, 2). The Russian critic's chief reason for giving the altarpiece in question to the easily influenced rather than deliberately eclectic Bergamasque, who was, no doubt, Palma's pupil and follower, but also the imitator of Giorgione, of Lotto in his Bergamasque phase, and even on occasion of Romanino, is a resemblance which he traces between the likeness of the female donor, a blond dame of simple and somewhat stolid aspect, and the *Portrait of a Lady* by Cariani in the Accademia delle Belle Arti, of Venice.<sup>2</sup> The latter shows, broadly and coarsely painted, a not less blond Venetian (lady or courtesan?) with a coiffure of much the same fashion, and a nose of much the same inelegant shape. Her brazen, pugnacious expression is, however, curiously at variance with that of the pious matron, who, more soberly, but much more richly, attired, kneels humbly at the feet of the Madonna. If this ascription to Cariani has nothing to recommend it beyond a merely fortuitous agreement in the two portraits as regards coiffure, Venetian blondness, and homeliness of feature, then it must fall to the ground. Though the *Virgin and Child with Donors* is a work of the sixteenth century in its first quarter, and undoubtedly Palmesque in intention, I venture with some confidence to claim it for Vittore Carpaccio, to whose latest time I would assign it. There will be some outcry, at first, I fear, at such a piece of audacity on the part of one who rests his arguments mainly on a reproduction, and frankly confesses to a very imperfect recollection of the picture from which it is taken. Point to any work, it will be said, in which Carpaccio's personages are draped with such breadth and, indeed, bravura, or in which they indulge in a gesture of such freedom, and, indeed, familiarity, as that which here—most unfortunately—distinguishes the Virgin. I grant the exceptional character of the attempt, and of the picture. But look a little closer. Note the pure, straight-featured and eminently Carpacciesque type of the Virgin; and even (notwithstanding the Cinquecento cos-

tume which put us on the wrong scent) in the female donor, the modelling of whose features—allowing for the fact that a space of about thirty years divides the two works—recalls that of more than one among the female saints and martyrs who kneel in adoration in the *Apotheosis of St. Ursula* (Accademia delle Belle Arti). The whole work beneath its outer robe of Renaissance freedom is, indeed, Quattrocentist, both in style and execution. Certain folds, certain strongly accented angles, even in the full draperies and the head-dress of the Virgin, irresistibly recall the Carpaccio manner as we know it in paintings and drawings. In the group of the *Virgin and Child* there is a very strong reminiscence of that which crowns the master's considerably earlier altarpiece, *St. Thomas Aquinas enthroned, with St. Mark and St. Augustine*, in the gallery of Stuttgart.

Unmistakably Quattrocentist, again, is the charming and richly furnished landscape, with its castellated villa to the left, from the gates of which have issued two Venetian cavaliers, and to the right its turbaned Oriental figure on a white horse. Compare with this—again allowing for differences of date—the landscape in the *Madonna and Child with St. Joseph and Kneeling Donors*, bearing the date 1505, and presently to be described; that in the beautiful altarpiece *St. George slaying the Dragon* at S. Giorgio Maggiore in Venice; and above all the background to Carpaccio's latest dated work, the *St. Paul* in the church of S. Domenico at Chioggia. In this last, indeed, the landscape background shows identity of treatment with that which we note in the reproduction of the St. Petersburg picture; very noticeable being, above all, the close similarity in handling of the essentially Quattrocento foliage, flowering plants and herbage in the two pieces; though in the *St. Paul*, landscape plays a much more subordinate part than in the work which is now occupying us. Notwithstanding the gap of at least fifteen years which separates the two paintings, the strongest points of resemblance with the St. Petersburg picture are, however, to be found in the *Holy Family with Kneeling Donors*,<sup>3</sup> which was one of the great surprises and attractions of the National Loan Exhibition held at the Grafton Galleries last winter (Plate I, 1). Common to both works is the quaint method of furnishing the landscape-background with picturesque equestrian figures—little jewels in the setting of mountain, lake and field. The general resemblance between the donors in the earlier and those in the later work is too obvious to need any underlining in words. And this is, indeed, one of the main points of my demonstration. Through the brave but misdirected attempt to be modern, Cinquecentist, and Palmesque that Carpaccio here makes at

<sup>1</sup> Ermitage Impérial: Catalogue de la Galerie des Tableaux; Les Écoles d'Italie et d'Espagne. 3<sup>me</sup> ed., 1891. No. 122.

<sup>2</sup> No. 301, Catalogue 1903, *Ritratto Muliebre* (Dono Renier). M. de Liphart is in error when he asserts that the portrait in question is still officially attributed to Palma. In the quoted edition of the catalogue, published seven years ago, it is already put down to Cariani.

<sup>3</sup> Arundel Club Portfolio for 1909: No. 5, *Holy Family with Kneeling Donors* (Lord Berwick).





(1) THE HOLY FAMILY WITH KNEELING DONORS, BY VITTORE CARPACCIO. IN THE COLLECTION OF LORD BERWICK



(2) THE VIRGIN AND CHILD WITH TWO DONORS, ASCRIBED TO VITTORE CARPACCIO, AT THE HERMITAGE, ST. PETERSBURG









(3) PORTRAIT BY PALMA SENIORE AT  
THE HERMITAGE, ST. PETERSBURG



(4) FRANCESCO QUERINI, ASCRIBED TO PALMA  
SENIORE, AT THE QUERINI-STAMPALIA, VENICE



## Two Pictures at the Hermitage

the end of his career, peeps forth the *naïveté*, the unquestioning simplicity of the Quattrocentist, whose achievements have been in other fields. If we wish to see how differently kneeling donors may look in a sacred subject, undoubtedly by Cariani, and how utterly different his type (or rather one of his types) of landscape is, let us turn to his *Resurrection of Christ* in the collection of Conte A. Marazzi at Milan;<sup>4</sup> a picture Palmesque, too, with, however, a super-added touch, as it appears to me, of Lorenzo Lotto: but how differently Palmesque—and with how much more vehement a wind of the Cinquecento blowing through it! I take this *Madonna and Child with a Male and Female Donor* of the Hermitage to be one of Carpaccio's last efforts, and to come at least as late in his *œuvre* as the *St. Paul* above referred to. In the latter, which bears the date 1520, we have the effort of this, the most enchanting in simplicity of the Venetian narrative painters, to develop vaster, stronger pinions, and on them rise to the level of Titian: that is the Titian of the *Assunta* painted in 1516, and shown to all Venice on the high-altar of the Frari in 1518. The figure of the militant apostle is up to a certain point grandiose and noble, the conception altogether a creditable one: yet the transformation from Quattrocento to Cinquecento is not complete. The effort is, indeed, but too visible, and we are made indefinitely to feel that here is no longer the true Carpaccio. The determination to be '*dans le mouvement*' revealed in the St. Petersburg picture, especially in the central figure of the Madonna, is signally unfortunate in result. The face, clear-cut, pleasant, but expressionless, of the Mother of Christ has no intimate connexion with the broad and strangely familiar gesture with which she envelops and encourages the kneeling male donor, whose thought nevertheless, devout and absorbed though his attitude appears, is rather of the onlooker than of the divine Personages. The almost exaggerated freedom of the drapery which envelops the ample form of the Madonna is accounted for not so much by any necessity of the figure or the picture as by the desire to be 'modern' and Palmesque. In my opinion the altarpiece that we are discussing should come last, or very nearly last, in the list of Carpaccio's works. If it adds nothing to his glory, it is a very curious document in the history of Venetian painting during that profoundly interesting transitional period which includes the splendid sunset of Giambellino's art, the short but wonderful career of Giorgione, almost the whole career, too, of the robust, yet suave and, in his own particular way, poetic Palma, as well as the Giorgionesque phase, and then the full independent efflorescence, of Titian's earlier style. This

<sup>4</sup> 'L'Arte di Adolfo Venturi,' Anno XIII, Fasc. III; 'L'Arte di Giovanni Cariani,' di Aldo Foratti.

effort on the part of a mature master, who has won glory in other fields, to modernize his art, and shine with the younger generation, is by no means an isolated phenomenon. Have we not Giambellino himself in his penultimate and perhaps his greatest performance, the *St. Christopher, St. Augustine, and St. Jerome*, in the church of S. Giovanni Crisostomo at Venice, showing traces of Giorgione's influence, and even of Palma's, and yet rising, last of the great Quattrocentists, to an eloquence of expression loftier and more moving in its simplicity than either of these persuasive modernists ever reached? It was the lesser men who, running after the fashion, and striving to assume at any rate its outer vesture, entered upon devious paths and failed. Thus Marco Basaiti, losing his attractive admixture of austerity and sweetness—the one derived from Alvise Vivarini, the other from Giovanni Bellini—made vain attempts in the portraits of his last time to be Cinquecentist and Giorgionesque. Catena, too, although in his would-be Giorgionesque phase—that which includes the *Warrior Adoring the Infant Christ* (National Gallery), the *Glorification of Sta. Cristina* (Church of Sta. Maria Mater Domini at Venice), and the *Judith* (Querini-Stampalia Gallery)—he produced works of great beauty, was never truly a Cinquecentist. The struggle with the principles and traditions of an earlier time is felt at the root of all that he does in this style. And his latest transformation, that which is illustrated by the hideous, colourless *Holy Family* of the Dresden Gallery (No. 65), is utter fiasco, complete loss of true individuality, and failure to develop even a striking and aggressive mannerism in the place of it.<sup>5</sup> We have just seen that Carpaccio, whom luckily the fever took at the very end of his career, made no greater success than the contemporaries who like himself had in their earlier days revolved around Gentile and Giovanni Bellini, the central constellation of Venetian art in the closing years of the fifteenth and earliest of the sixteenth century. Andrea Previtali, a pupil and follower, but never, as is too readily assumed, a slavish imitator of Giovanni Bellini, and in this early phase a Quattrocentist who gives hardly any sign of the approaching transformation, later on comes visibly under the influence of Lorenzo Lotto in his Bergamasque phase, and, moreover, in such pieces as *Christ in Limbo* and *The Crossing of the Red Sea* in the Chiesetta of the Doge's Palace, reveals himself a complete though not a very notable Cinquecentist, obviously

<sup>5</sup> It is only fair to point out, though the facts tell against my argument, that this frigid and artificial production must have appeared to a later time to have something of a Cinquecento aspect, seeing that it bore the false signature 'And<sup>o</sup> Sartus,' and was in Hübner's catalogue of the Dresden Gallery (1856) even more infelicitously described as 'probably by Sassoferrato from a drawing by Raphael.'

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developed under the influence of Giorgione. I am sometimes tempted to ascribe to him the great *Deposition* which is one of the most popular pictures in the Accademia delle Belle Arti of Venice.<sup>6</sup> I am aware that a share in it is still officially accorded to Rocco Marconi, but have never been able to believe that it can be by that arid follower of Giovanni Bellini, and then of Palma, in whose life-work there is surely nothing to match this sumptuous and wonderfully effective yet all the same not more than second-rate piece, below the surface of which—for all the breadth and splendour in the draperies, for all the largeness and simplicity of the conception—there peeps forth unbidden something of the Quattrocento dryness and lack of flexibility. This suggestion must, however, be regarded as for the present a merely tentative one, seeing that to support it there is as yet no material evidence; unless, indeed, there be reckoned as such a general resemblance (as regards the landscape-background and its furniture of small figures, and also as regards the chief female figures) to two canvases by Previtali, *The Nativity* and *The Crucifixion*, which are respectively Nos. 639 and 640 in the Accademia. These canvases were once, together with the *Crossing of the Red Sea* and *Christ in Limbo*, above mentioned, in the sacristy of the famous Redentore church on the Giudecca.

Another notable addition—for such it practically is—to the galleries of the Hermitage is a magnificent *Portrait of a Young Venetian* by Palma Vecchio (or Palma Seniore, as he is now more appropriately called), which the new director has rescued from the obscurity of a dark corner, and consequent total neglect even by students. (Plate II, 3). This is described by the above cited correspondent of 'L'Arte' as grey and somewhat uniform in colouring; notwithstanding which qualification of praise, I am inclined, judging from an excellent reproduction, to place it very high among the Giorgionesque portraits of the master, and to date it certainly not later than 1515, when, even though Barbarelli had vanished, the glamour of his art was still on all Venetians: on Titian and Palma especially; but also on his former pupil, the then half Romanized Sebastiano Luciani—as the *Violinist* once ascribed to Raphael, and bearing the date 1518, goes to prove.<sup>7</sup> At a first fugitive glance, one would be almost inclined to ascribe the

St. Petersburg portrait to the great magician himself: so marked is the Giorgionesque expression of introspection, of lyrical passion tempered to a melancholy that has its own voluptuousness. Soon enough, however, the perception comes to us that the tragic passion of youth is but skin deep in Palma's well-nourished young patrician; and that perception is but deepened, if we compare his counterfeit with Giorgione's more truly spiritual portraits of high-bred young men in the Uffizi, the Kaiser-Friedrich Museum, and the Gallery of Budapest respectively. And then the general design is of a breadth, a complete freedom and assurance that we hardly find in Giorgione's best authenticated portraits and single-figure studies. We must look for the origin of this increased freedom rather in the Giorgionesque works of Titian, and, among them, in his so-called *Ariosto* at the National Gallery. Most characteristic of Palma is, in the St. Petersburg portrait, the heavy, fleshy neck, and not less so are the broad, rather womanish hands, so similar to those of the real *Ariosto* which at the National Gallery still officially bears the name of Titian, though all serious students of Venetian art now class it as a Palma. A portrait of the same order as the St. Petersburg picture, but a far nobler conception of a far more interesting personage, is the *Francesco Querini* of the Querini-Stampalia Gallery, so long, even in the very home of its ancestors, assigned to Barbarelli. (Plate II, 4.) But the picture which in Palma's gallery of portraits comes nearest, both in style and arrangement, to the masterpiece newly revealed at the Hermitage, is the superb *Portrait of a Venetian Lady* once in the Sciarra Palace at Rome, and now in the collection of the Baroness Alphonse de Rothschild. This, though it is assuredly one of the earlier, is as certainly the finest of all Palma's renderings of feminine beauty and charm; and, be it noted, (with the unfinished, yet curiously fascinating, presentment of a young lady of high rank, in the Querini-Stampalia Gallery) the only one that can be correctly described as *Portrait of a Lady*. Here dignity and something of the higher womanliness temper voluptuousness, as they hardly can be said to do in any other portrait of a fair Venetian by this sensuous, yet, in his frankness and freedom from *arrière pensée*, very noble master.

Most of these artfully dishevelled and cunningly *décolletées* dames or damsels—even the *Violante*, even the lovely, unconvincing *Lucretias*, who protest too much and too entirely 'for the gallery'—are clearly enchantresses of the Cyprian order, fair, full-blown flowers of Venetian vice.

<sup>6</sup>No. 166, Catalogue of 1903. Brought from the suppressed church of the Servi.

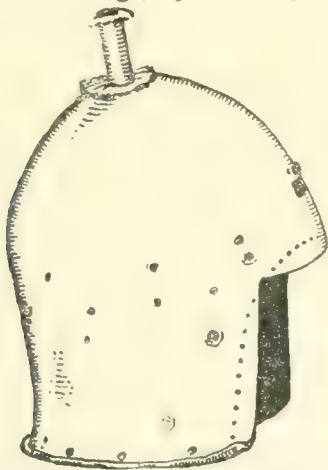
<sup>7</sup>Formerly in the Sciarra collection, and now in that of Baroness Alphonse de Rothschild, of Paris. It is not quite certain, however, that this date (1518) is contemporary with the picture.



# THE NÖEL PATON COLLECTION OF ARMS AND ARMOUR, NOW IN THE ROYAL SCOTTISH MUSEUM—III

BY GUY FRANCIS LAKING, M.V.O., F.S.A.

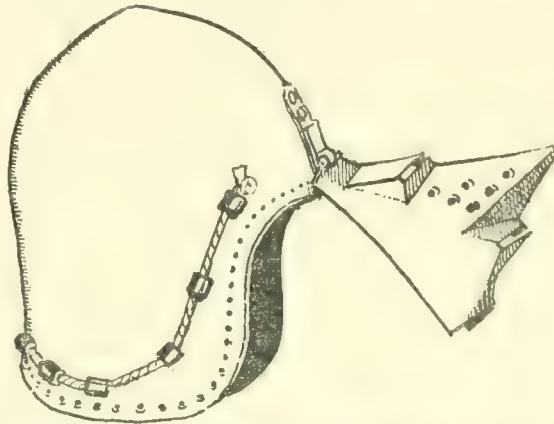
**I**HAD not the opportunity in my last article of completing the description of the contents of the showcase in which the Sinigaglia mail shirt (Plate, fig. 3), the Pembridge helm, etc., are contained. I will therefore take up the thread that I dropped by first considering the bascinet helmet that occupies a central position in the case in question (Plate 8, figs. 1 and 2). It is a head-piece that is well known, having figured in the illustrations of the Meyrick collection and in many standard works since Sir Samuel Meyrick's day. Originally it was not in the form which has become familiar to us from these illustrations. The tubular plume-holder was added, I am inclined to think, early in the sixteenth century, when also the front cheek-pieces were cut away and its lower outline altered. The general character of the head-piece has been so much changed from the original that it has been even suggested that it never was a bascinet, but a *salade* of the Venetian order. In its original form the head-piece almost exactly resembled the splendid little bascinet of the Burges bequest in the British Museum. If the Noël Paton helmet is carefully examined, it will be seen that the pointed apex so characteristic of the bascinet has been crudely blunted and drilled, and the tubular plume-holder inserted. Again, at its lower edge, by critically following the



(a) THE NÖEL PATON BASCINET AS IT NOW IS, SHOWING THE ALTERATIONS MADE IN THE 16TH CENTURY.

series of small holes that served to secure the lining of the helmet, where they have not been cut away, and by imagining a lower border some inch and a quarter below these, a base outline similar to that of the Burges bascinet can be reconstructed. It is possible to trace also the hollow at the back of the neck for allowing the head to be

thrown backwards. Above this series of small holes are larger holes at a greater distance apart, into which fitted the staples that attached the *camail*. Again, above these, nearly half-way up the rounded part of the helmet, we see arranged in zig-zag fashion a series of twin holes, which Sir Samuel Meyrick suggested were for the



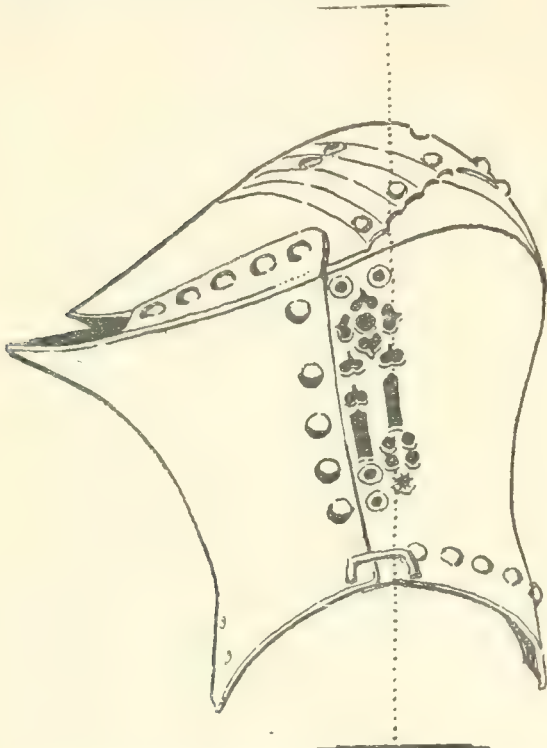
(b) THE NÖEL PATON BASCINET AS IT MUST HAVE APPEARED WHEN MADE IN THE SECOND HALF OF THE 14TH CENTURY.

attachment of the chaplet or *orie*. They appear, however, to be too low down for that purpose, and it may be surmised that they were made at a later date when the helmet was altered for use as a *salade*, and when the under rim was cut away with its series of lining-holes, thus necessitating a new mode for the attachment of the interior lining *coif*. Above the centre of the face-opening are two holes, which also appear on the Burges bascinet. These, no doubt, originally held the rivets that attached an uplifting snouted vizor, as on the famous Kroneberg statue. From these few remarks it will be seen what an interesting and very fine helmet this is; but it requires very close examination to appreciate the changes that have been made in it, and to picture it in its original form before it was mutilated into its present state. (See line drawings *a* and *b*.)

Next in consideration is the remarkable tilting *heaume*, which appears to combine all the virtues required to satisfy the armour enthusiast. In its elaboration of fluting, in the flamboyance of its tracery and in the quantity of its *aiglette*-holes, it might be likened to the famous Dürer tilting *heaume*, which has been the subject of a special article in the 'Zeitschrift für historische Waffenkunde.' In the Baron de Cosson's famous work on helmets published by the Archaeological Institute of Great Britain in 1881, he speaks with enthusiasm of this Noël Paton *heaume*, but I feel convinced that were the Baron de Cosson to examine the *heaume* carefully once more he

## The Noël Paton Collection of Arms and Armour

would agree with me in denouncing it to be a Viennese forgery of the third quarter of the nineteenth century. It is beautifully made, well rusted and patinated, but the general sweep of its outline is at fault, and the oxidization, although cleverly produced, is clearly artificial. It is



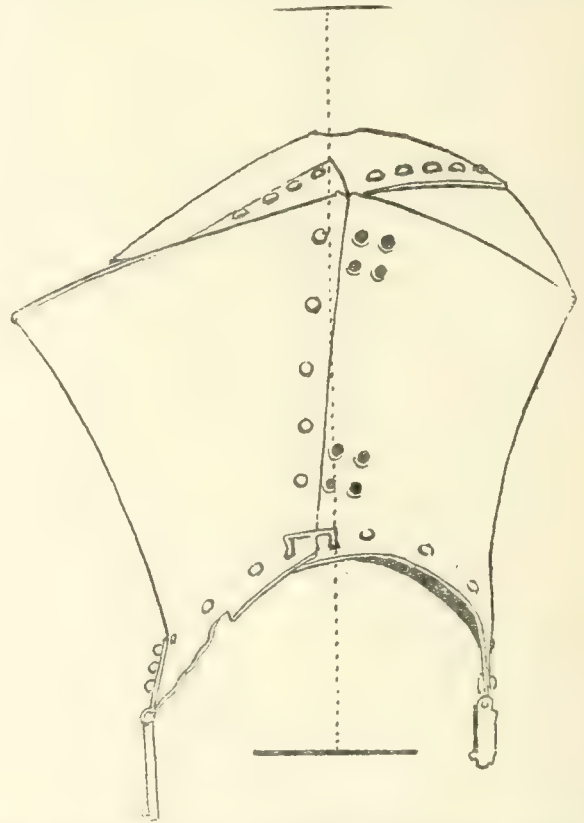
(c) THE NOËL PATON TILTING HELM, SHOWING THE UNEQUAL BALANCE OF THE FALSE HEAD-PIECE.

wonderfully difficult to explain the faultiness of its shape, and it may be that only those who can bring the lines of the famous tilting heaumes of this type to their mind's eye will follow me in my effort to make it clear. I cannot better show the unsatisfactory forward swing of its outline and its want of balance in proportion, than to give side by side outline drawings of its profile and that of a genuine tilting heaume of the same type, such as the famous Brocas helm now in the Rotunda, Woolwich. (See line drawings c and d.)

A vertical line drawn through the centre of each will demonstrate the want of bulk in the back part of the skull-piece and the exaggerated sweep forward in the forgery. The poor and characterless arrangement of the fluting in the back of the heaume does not, as it should, add strength to the appearance, but tends rather to increase the weakness of the general contour which already exists. Looking at the outline drawing of the Brocas helmet, it will be seen that it is beautifully balanced, that it would rest on the shoulders with an upright dignity which creates a sense of satis-

faction in the correctness of its construction ; this is entirely lacking in the false heaume. The Noël Paton forgery is sufficiently plausible in its make to deceive almost anyone, and every excuse may be made for its having found its way into this collection. It would have been interesting to know where Sir Noël acquired it. I feel that it must have been one of his most recent purchases. The interior oxidization is admirable ; indeed, the underpart of the skull-plate is really one of the most deceptive examples of artificial rust with which I am acquainted. The age upon the exterior generally is likewise excellently simulated. The piece is by a hand which has grown familiar, since it is the origin of the best of the 1865-75 copies of Maximilian suits, which in many cases were almost facsimiles of the famous historical sets in the Ambras collection, Vienna.

Leaving this heaume, we are confronted once more by an English 1860 forgery in the impossible helm which stands in the same case. It possesses



(d) THE BROCAS HELM OF THE SAME TYPE AS THE PATON HELM, BUT SHOWING THE PROPER BALANCE OF A GENUINE HEAD-PIECE.

the usual history that seems a necessary adjunct to these forgeries. The story runs that the helm came from Long Wittenham Church, Berks, about the year 1857. In this case the lie direct can be given to the tale, for, in 1880, in reply to an enquiry made as to whether or no such a helm



## The Noël Paton Collection of Arms and Armour

had been known at Long Wittenham, the vicar, Mr. Clutterbuck, said that nothing like it had been in his church for fifty years, a period over which he could personally vouch for the records. As for the helmet itself, it is the most bare-faced of forgeries, made of plates of corroded rolled iron put together with rivets which, unfortunately for the maker, have miraculously escaped the wear and rust of centuries. The construction of the door-like ventail is puerile, whilst the hinge by which it is attached, though well patinated, could easily have been purchased with others on a card from any ironmonger.

Passing to the next case, we find occupying a central position a complete armament for the left leg, which, from its small proportions, was apparently intended for a youth. This has been highly praised and admired alike for its beauty of form and for the history that is attached to it. But, to be brief, it is a forgery (English 1860). From the very audacity of the story attaching to it, a collector of to-day would become suspicious. The romance goes that it formed part of the suit of the son of Sir John Hopton, page to the Duke of Norfolk at Bosworth, where he was killed along with his father. The suit of which this leg-piece forms part, and that of Sir John, are stated to have been preserved in the crypt of a small church near the field of battle (where father and son were buried), until early in the nineteenth century, when the armour was broken up for old iron at the village smithy. This portion only, in an exceedingly rusty and dirty condition, was saved from the smith's hands and was subsequently purchased by Sir Noël Paton. The armament speaks for itself as a forgery, for although prettily conceived, it is faulty in construction. That which might at a cursory glance be taken for a certain effeminate grace, when critically regarded assumes a feebleness of contour which is never met with even in the most flamboyant of Gothic elegance—in any genuine armament of the fifteenth century. Doubtless, when purchased by Sir Noël Paton, the surface of this leg-defence was covered with the same even rusting as we see on the arm-piece at the end of the same case, for in his catalogue he speaks of it as having been 'exceedingly rusty and dirty.' It has now, however, been well cleaned, but the care bestowed upon it has only shewn up to greater disadvantage the artificial rusting of the surface. It may be described technically as a *cuisse* of two plates, a *genouillère* of six plates, a *demi-jamb* and an extremely unworkable *solleret à la poulaine*. Upon the *cuisse*-plates is a double verging channel.

Likewise a forgery, and of the same make (English, 1860), is the complete arm-defence that lies in front of the case. According to the Noël Paton catalogue, it is 'of rare beauty,' but it is

difficult to imagine how this armament with its short, robustly-proportioned vambrace, its *coudière* of impossible construction and its very ample pauldron-plates fashioned on late sixteenth century principles, could have been considered by the trained eye of the artist either graceful or a thing of beauty.

In the same class is the defence for the left arm lying at the end of the case (an 1860 forgery). In the place of the elegantly drawn-out *coudière* of the second quarter of the fifteenth century, an absurdity resembling an elongated funnel of diamond-shaped section is rivetted to the coude-plate. To the brown, oxidized surface of this piece I have already referred as being an example of what other false pieces must have been like, before their owner, in his solicitude for their proper preservation, had them carefully cleaned.

In the same case is a genuine right arm-piece, etched with ornaments in the late sixteenth-century Milanese manner; also a plain closed helmet of *circa* 1620, to which has been added early in the eighteenth century a barred vizor, a familiar example of what was used in the *Giuochi del Ponte* at Pisa. There are two open morion-helmets, one of which has been subject to re-etching at a later period; likewise a lobster-tailed helmet of the Polish type. The remainder of the case is occupied with various bits, stirrups and spurs, not a few of them of Mexican origin.

We have reviewed generally the contents of the glass cases that stand in the centre of the gallery and the series of suits and separate armaments that are in niches on the side facing the windows, and we have now only to look at the two suits of armour placed beside the windows before completing the section devoted to this part of the Noël Paton collection. Of the two suits, one can be passed over with little comment. It dates from the middle of the sixteenth century. It has narrow roped borders, and is free from decoration. It may be considered as being comprehensively genuine, though certain parts have been subjected to restoration, and the leg-pieces have been associated with it from some other harness. It is not of an uncommon type, and affords no special points of interest.

The second suit is interesting, if of somewhat composite character. Taken as a whole, it may be considered of the Maximilian order. The breastplate is a true piece, but of poor quality; the taces are genuine, likewise the tassets which present an interesting feature in a hollow, cabled border of the Missaglia type. They are, however, unfortunately in a bad state of preservation. The entire leg-defences are modern and the arm-pieces, although genuine, are not a pair. The gauntlets are modern. The helmet is fine, with a low roped comb to the skull-piece and vizor of the flattened bellows form; the helmet, however, lacks

## *The Noël Paton Collection of Arms and Armour*

the base of the skull-piece, which in this case being a separate plate must have been lost.

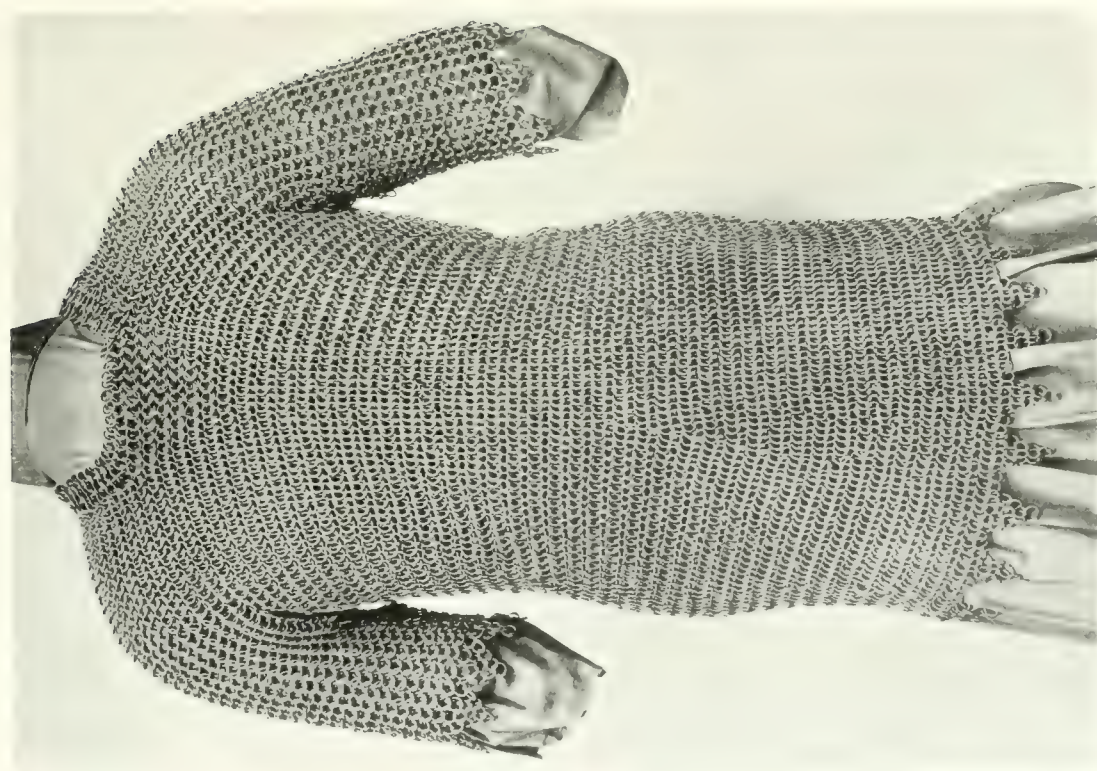
I have not in this article space to deal with the really fine and important series of Scottish weapons that are to be found in a different section of this museum. They are, however, of the foremost interest, representing as they do nearly every type of the highland and lowland armaments, either offensive or defensive. Fine pistols, dirks of rare and early forms, broadswords in a most comprehensive series, the famous Macdonald of Keppoch targe, likewise early Sporans and certain Stuart military relics, are all arranged in bewildering numbers. Only those who seek to get together to-day arms of Scottish origin can appreciate the extreme rarity of nearly all the specimens in this particular section. Although not strictly within the scope of this article, for I had determined not to deal with the Scottish weapon except in full, I feel that I may be excused if, as a finish to these remarks, I describe the fine Scottish two-handed sword that falls last to our notice hanging in a glass wall-case on the left hand side of the entrance door. It is a superb weapon; indeed, one of the finest with which I am acquainted, and had not one of the quillons been broken, it might indeed be considered the most satisfactory of the *Claidheamh-mor* handed down to us. However, as nearly all the famous swords of this type lack something, this specimen certainly holds its own as regards general proportions. The McLean of Coll 'Bruce' sword has lost its pommel, the Cluny Castle sword its grip and part of its blade; the Drummond Castle sword has a new grip; the sword of the Clan Menzies is not of Scottish but German make, as is also the Clackmannan Tower 'Bruce' sword. Nearly all such 'great swords' that have achieved fame on account of their historical association must be looked upon with grave doubts, for many are not what they seem, while others from their actual age could not have belonged to heroes to whom they are accredited. The *Claidheamh-mor* of the Dowager Countess of Seafield is a splendid early sixteenth century weapon, as is also that in the collection of Mr. Francis Caird. A very fine specimen was in the collection of the Marquis of Breadalbane, now in the Rutherford Stuyvesant collection of New York. A good example, though incomplete, is in the Williams Collection of St. Donat's Castle; likewise an example is to be seen in the Mediaeval department of the British Museum. However, none of these attain the robust proportions of the Noël Paton sword, for not only are the quillons fashioned on a large and fine scale, but they retain that central drooping tongue which lies closely over the upper portion of the blade groove. This feature is missing in almost every specimen of the *Claidheamh-mor* handed down to

us. Upon the blade is an armourer's mark: a heart with two small longitudinal bars at its base. The grip is of pine wood covered with leather. It shews immediately below the pommel that cup-like cavity into which the pommel should sink. In this case the pommel has sunk too far, for it has been driven down on to the top of the grip, splitting it, thus showing above, a portion of the blade-tang, between its upper edge and the riveted finial that should fit arch-like upon the pommel. The true pommel of every genuine *Claidheamh-mor* with which I am acquainted is also of the flattened wheel form, but of proportions that always appear too small for the swords to which they are attached. They are, however, always very deep in section, indeed, often of the depth of their height. In some cases I have come across them hollowed and braized together, although in the Noël Paton sword the pommel is solid. The Noël Paton sword, with the exception of its damaged quillon, is in an excellent state of preservation, never having been subjected to any violent overcleaning. It is engraved in Dr. Daniel Wilson's 'Prehistoric Annals of Scotland,' and on p. 682 he speaks of it with enthusiasm. Sir Noël Paton obtained it from W. B. Johnstone, Esq., R.S.A.

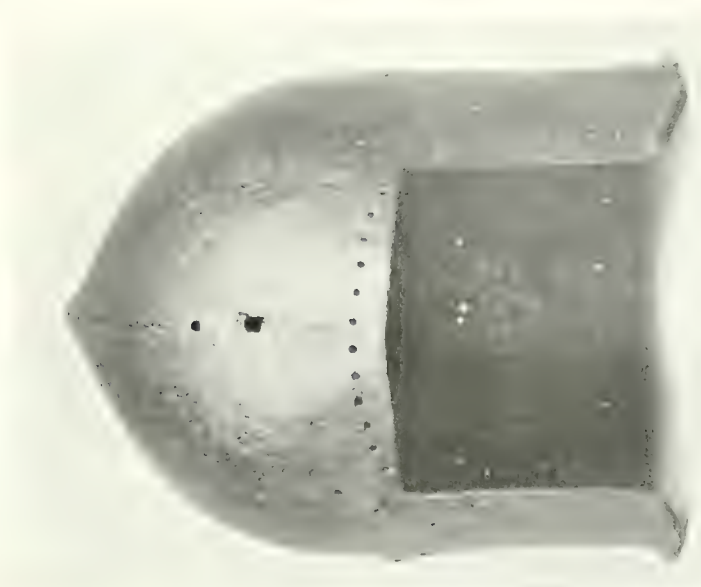
With these notes on the *Claidheamh-mor* I finish the short survey of this section of the Noël Paton collection. Much else besides the Scottish arms are worthy of note. Furniture, caskets, relics and silver plate were acquired when the purchase of the collection was made, but they are distributed throughout the museum, and have no claim to be reckoned within the scope of this notice. May I add a note pointing out that since the appearance of the first of these three articles certain alterations in the placing of the suits in the gallery have been effected by the authorities, rendering the sequence in which they have been here described somewhat out of order? However, little difficulty will be experienced in identifying the suits, in spite of their rearrangement. In conclusion, I want to thank Mr. D. J. Vallence, of the Royal Scottish Museum, for the most kind assistance he has lent throughout, helping me by obtaining illustrations, and granting me facilities for handling the more precious items in the Noël Paton collection.

When more universally known, the writer feels sure that this collection, incorporating as it does some famous and historical armour and weapons, will certainly be the Mecca of many enthusiasts on the subject. They will come and depart, leaving well satisfied with their pilgrimage and with the treasures they have inspected, acknowledging at the same time the appreciation, the sagacity and the loving care bestowed upon them by their former owner, Sir Noël Paton, whose name to them will ever be honoured as the doyen of armour collectors.





THE SINGAPORE HALL  
LONDON



THE SINGAPORE HALL  
LONDON



(2) THE SINGAPORE HALL  
LONDON









PORTRAIT IN PENCIL, BY JEAN  
 CLOUET, BRITISH MUSEUM

THE SALVATOR MONDUS, DRAW-  
 ING BY THE MONDUS, L. 1161



# THE SALTING COLLECTION—IV<sup>1</sup>

## DRAWINGS OF THE FRENCH SCHOOL

BY SIDNEY COLVIN



AMONG the late Mr. Salting's great and many-sided activities as an art collector, the collecting of drawings, whether by old masters or by painters of the modern schools, by no means held a leading place. Nevertheless his bequest in that kind to the British Museum is one, as visitors have lately had an opportunity of seeing for themselves, of very considerable value and importance. Some schools are much less well represented than others. Among the Italians, for instance, there is nothing of first-rate importance except a single sheet of studies by Andrea del Sarto, until we come to the eighteenth century and the imposing group of Venice architectural drawings by Antonio Canale. The German drawings are very few in number, but include the incomparably subtle and pathetic portrait head of Margaret Roper by Holbein (reproduced in the first publication of the Vasari Society, 1905-1906, No. 31), together with two sheets by Albrecht Dürer—one the famous portrait head from the Warwick collection misnamed Lucas van Leyden, the other a brilliant little design in pen and ink of a St. Michael and the dragon for a dagger sheath. The school best represented on the whole is the Dutch, with sixteen fine Rembrandts and a number of excellent examples by nearly all the leading craftsmen of the seventeenth century, whether in landscape or figure painting, as J. van Goyen, W. van de Velde, A. van de Velde, Cuyp, Ruysdael, Paul Potter, Adrian van Ostade, Brauwer, Both, Berghem, Karel du Jardin, and the rest. The French section is distinguished, as is well known, by a remarkably fine series of portrait heads by the Clouets, or at any rate of their school and date; by a few Claudes of first-rate quality, three charming sheets of small landscape drawings erroneously attributed to Hollar, and five admirable Watteaus, together with a few delicate examples of the minor eighteenth-century illustrators and vignettists. In the English school, the splendid series of a score and odd water-colours by Turner, chiefly in his middle and later manners, fill one of the greatest gaps which had hitherto existed in the Museum collection. They are worthily supplemented by a fine group of landscape drawings by Gainsborough in black and white chalk, with the study by the same master of a woman walking in the Mall (quite falsely known as the Duchess of Devonshire) which formerly belonged to Lord Leighton; as well as by admirable examples of the water-colour

work of Stothard, Constable, Copley Fielding, and de Wint.

Among the schools thus represented it is of the French that we shall speak in our present number. Mr. Salting's album of thirty-two portrait drawings in black and red chalk of princes, nobles, and ladies of the Valois Court in France from about 1520 to about 1570 had long been known to special students of the subject. Its contents were lately reproduced with a text by M. Moreau-Nélaton (who had already published in the same form the great series of similar drawings at Chantilly), and discussed by M. L. Dimier in these columns (Vol. xvi, p. 223. January, 1910). In the meantime the late owner had caused the drawings for their better preservation to be removed from their album and separately mounted, so that it was possible to frame and exhibit them in the Museum galleries immediately after their acquisition. The drawings had originally been brought together by an English painter and collector living in Florence about the middle of the last century, Ignatius Hugford. He had bound them in an album to which he prefixed as a title-page a drawing for a mural or ceiling decoration by some skilled Italian sixteenth-century hand (not, as is usually said, by his own). In two compartments of this drawing Hugford wrote a title ascribing the drawings to Holbein, a curious instance of the vagueness of eighteenth-century connoisseurship. The French names of the personages represented should of themselves have been enough to warn him; but we have other instances of French sixteenth-century portrait drawings being confidently christened Holbein by dealers and collectors in Italy. Holbein's technical method of portrait drawing in two chalks was nearly the same as that practised, both in his own day and later, by artists of other countries who had relatively little share of his sovereign gifts both of vision and of hand: witness the work of the Pourbus family in Flanders and of the whole group of French court painters and their copyists whose work we have either to leave anonymous or to class conjecturally under the name of the elder (Jean) or the younger (François) Clouet. Of such French portrait drawings many hundreds, perhaps even thousands, exist in the Bibliothèque Nationale, in the Louvre, and in other public and private collections of Paris or the French provinces, as well as in Italy and England. The finest and most famous series is one of three hundred and eleven sheets, which came into England, it is believed, at the Revolution, was bought by the Earl of Carlisle, and remained among the treasures of Castle Howard until 1890, when it was sold to the Duc d'Aumale. By him

<sup>1</sup> For previous articles on the Salting Collection, see Vol. xvi, p. 311 (March, 1910); Vol. xvii, pp. 9, 79 (April and May, 1910).

## *The Salting Collection—Drawings of the French School*

it was removed in due course to Chantilly and bequeathed with his other artistic possessions to the French nation.

Speaking generally of this class of drawings, they are invaluable to students of French history and biography from the circumstance that they nearly always bear the name of the sitters inscribed by contemporary, or not much later, hands. M. Moreau-Nélaton has identified some of the inscriptions on the Chantilly drawings as being by the hand of Catherine de Médicis herself, and thinks that the remainder, as well as all those of the Salting collection, were written by secretaries working under Catherine's direction; but this latter contention is not yet generally accepted. Artistically the drawings of this class differ vastly in merit. The regular custom of the French court painters, like that of Holbein himself, seems to have been to paint a portrait not from life, but from a crayon study, carefully finished as to the head but with the dress for the most part lightly indicated. For this stage only of the work the personage represented gave a sitting or sittings.<sup>2</sup> Pupils or assistants generally finished the clothes, often with a sufficiently wooden and mechanical touch.<sup>3</sup> From the drawing thus produced the painter painted in oils the portrait required of him, while assistants copied and recopied the drawing in its own materials. In an age and country which had a passion for portrait collecting in all forms, such copies served various purposes—as gifts, possibly, to be distributed by the sitter among his friends; as objects of sale to courtiers and ladies desiring to form albums of portraits; as models for replicas and repetitions of the first oil portrait should they be wanted; and finally as models for the miniature painter and the engraver. Hence it comes about that, in almost all collections of this class, drawings which appear by their intrinsic quality, at any rate so far as the heads are concerned, to have been made by a good artist from life, bear a small proportion to those which are evidently mechanical repetitions by pupils.

A great point of the Hugford-Salting set of thirty-two, as of the much larger Carlisle-Aumale set at Chantilly, is their high general quality—the large proportion, that is, of those which seem to have been done from life by skilled hands. Throughout the middle and

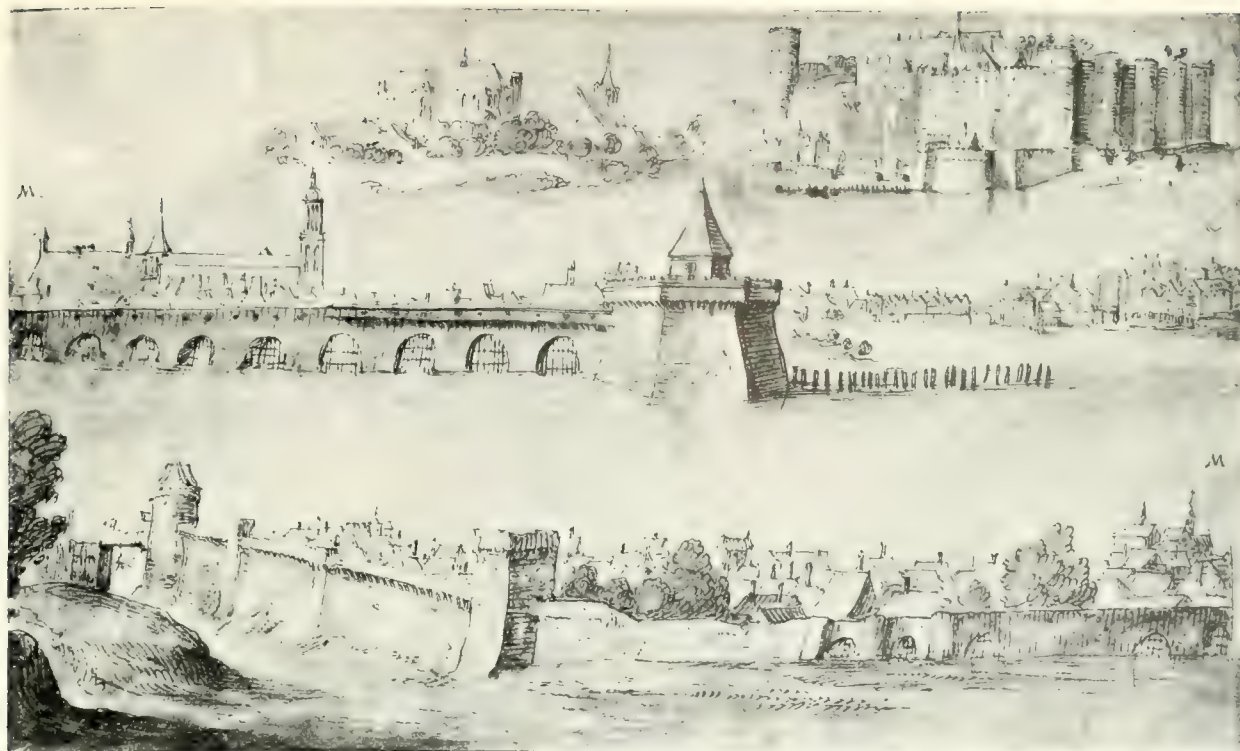
<sup>2</sup>In the account of the matter given sixty years ago by M. Henri Delaborde, the distinguished historian of the Renaissance of the Arts at the Court of France, all the crayon drawings of this class are represented as having been copied from pictures painted originally from life; but this view of the matter has long been proved erroneous.

<sup>3</sup>Such, at least, seems to me the conclusion to be drawn from the facts that the handling of the clothes is often quite bad in cases where that of the face is quite good, and that, moreover, the clothes are scarcely indicated at all in many of the best drawings—e.g., Nos. 47, 55, 93, 98, 101, 110, 122, etc., of the Chantilly collection, and in the Museum collection the brilliant head of a woman unknown, which once belonged to the second Lord Godolphin.

even to the end of the century, portraiture, in France as in Flanders, avoided the lax and pretentious Italianate style which had corrupted the more ambitious forms of painting, and maintained a tradition of sincerity, preciseness, and strict, sometimes even dull, subordination of the recording hand to the facts to be recorded. No French master of the time, working either in paint or crayons, came near the unmatched Holbein in vital grasp of vision and masterly economy of means; but the best hands among them add to a fair share of those qualities a pleasing touch of the special vivacity and breeding of their race. The strongest examples are to be found among drawings which from the style of headdress and costume can be dated between about the years 1520-1545. Many such in the Chantilly and two at least in the Salting collection are conjecturally ascribed by M. Dimier to the hand of Jean Clouet himself. But the records of the time mention so many artists in the service of the king or of princes of the royal house, and so great a majority of them can be identified by no known or signed work, that reserve in the matter of attribution is wisest. We reproduce a head, remarkable for its fine virility of character and firmness of modelling, of a middle-aged man unnamed, by one of these unknown hands, working with a fuller proportion of black chalk than is usual in the style (Plate I.). Among heads of the later Valois period, about 1560-1575, are some which M. Dimier thinks can be safely attributed to the younger Clouet, upon whose work as a portrait painter new light has of late been thrown by M. Moreau-Nélaton's authentication of his portrait of M. de Cutte at the Louvre. But in this group again we must for the present be content to leave the majority of the draughtsmen nameless. Drawings of this class are not signed by the artists until we come to the work of somewhat younger men, as François Quesnel, Benjamin Foulon, and Pierre Dumoustier, and then only by exception. The names that mattered in the view of that generation were those of the aristocratic sitters, not those of the court servants who drew and painted them.

Classed in Mr. Salting's collection under the German school, and attributed to Hollar, were three sheets from a small vellum sketch-book, covered on both back and front with topographical drawings very daintily touched in pen outline and colour-wash. Like some similar sheets in possession of Mr. Heseltine, they came from the Roupell collection, where also they bore the name of Hollar. They are not really his work, but are by a fine French hand which can easily be recognised as that of Israël Silvestre (1621-1691). Silvestre was born at Nancy, and both as draughtsman and etcher inherited some of the traditions of his distinguished fellow-Lorrainer Jaques Callot. In youth he travelled much, sketching and etching





(2) SKETCHES IN PEN AND INK ASCRIBED  
TO ISRAEL SILVESTRE, BRITISH MUSEUM



(3) SKETCHES IN PEN AND INK ASCRIBED  
TO ISRAEL SILVESTRE, BRITISH MUSEUM









(4) PENCIL DRAWING BY  
CLAUDE, BRITISH MUSEUM



(5) PENCIL SKETCH BY  
WILLIAM, BRITISH MUSEUM



## The Salting Collection—Drawings of the French School

diligently by the way, alike in Lorraine, in Italy, and throughout France, having made as many as three Italian journeys between 1640 and 1655. By 1659 we find him settled in Paris, where for the rest of his life he enjoyed a career of great prosperity. Besides a large stock of his own drawings and plates, he had the exclusive right to sell a number of the etchings of Callot and Stefano della Bella, the plates of which belonged to him. He was happily married to a distinguished woman; was the close friend of the admired court painter Charles Le Brun; became successively a member of the Academy of Painting and Sculpture, draughtsman and engraver to the King, drawing-master to the pages of the Grand Stable and afterwards to the Dauphin; and was granted lodgings in the Gallery in the Louvre, where he brought up his family and lived in dignity and repute to the end of his days. His etched landscape compositions, printed with strong mechanical contrasts of dark and light, are to modern eyes pedantic and tiresome enough. But in topographical and architectural work, whether drawing or etching, he is excellent. As a draughtsman especially, his touch was both lively and faithful, and he could animate his outlined and tinted views with small figures in the manner of Callot, almost worthy of that master himself. Drawings such as the two here reproduced (Plate II, figs. 2, 3), served as the basis of all his topographical etchings. We have not yet been able to identify with certainty either the church on the wooded hill of the one or the riverside town of the other. On a drawing at the back of the same sheet with the church is an indecipherable inscription in his characteristic minute handwriting; on a third sheet we find a view of Orleans, identified as such in a script legible though equally minute.

The half-dozen Claude drawings of this collection may be held to bring but an insignificant increment to the vast series which we already possess. But each of them is good and characteristic of its kind. That which we reproduce is not one of the ordinary classic pastorals, with balanced ilex-masses in the foreground and clear horizons varied with the peaked and shapely forms of Sabine or Alban hills; it is of that more interesting class where the master has chosen to work quite frankly from nature, drawing with the utmost simplicity, yet with his unfailing instinct for great style, the square houses of a straggling village with its broken foreground, its hayricks and quite unconventional rustics, its background of rising hills, and sky crossed by caravans of birds which seem certainly over-sized (Plate III, fig. 4).

The Museum has long been rich also in drawings by Watteau; second, indeed, in riches, and a close second, to the Louvre. But we receive a very welcome addition in Mr. Salting's five examples, which include a brilliant and brilliantly preserved double study of a girl's head and shoulders, one from the back in *profil perdu*, the other from the front in three-quarter face; a study of a cavalier helping a lady to rise, for the Louvre picture of the *Voyage to Cythera*; a sheet showing a tiny figure of a seated girl, with a separate study of a hand on a larger scale; a vivacious standing courtier of the usual type; and finally, the infinitely accomplished and living nude study, formerly in the collection of Miss James, for the figure of a woman in the picture called *The Toilet* at the Wallace Gallery. Well known as this exquisite drawing is, we could not forbear adding it to our choice for reproduction in the present article (Plate III, fig. 5).

## THE MUNICH EXHIBITION OF MOHAMMEDAN ART—I

BY ROGER FRY

IT would be hard to exaggerate the importance of this exhibition for those who are interested in the history not alone of Oriental but of European art. Perhaps the most fascinating problem that presents itself to the art historian is that of the origins of mediaeval art. Until we understand more or less completely how in the dim centuries of the later Empire and early middle age the great transformation of Graeco-Roman into mediaeval art was accomplished, we cannot quite understand the Renaissance itself, nor even the form which the whole modern art of Europe has come in the course of centuries to assume. And on this

problem the Munich exhibition throws many illuminating sidelights. Early Mohammedan art is seen here to be a meeting point of many influences. There are still traces of the once widespread Hellenistic tradition, though this is seen to be retreating before the reflux wave of aboriginal ideas. Sassanid art had already been the outcome of these contending forces, and the pre-eminence of Sassanid art in forming early Mohammedan styles is clearly brought out in this exhibition. Then there is a constant exchange with Byzantium and finally continual waves of influence, sometimes fertilizing, sometimes destructive, from that great reservoir of Central Asian civilization, the importance of which is now at last being gradually revealed to us by the discoveries of

## *The Munich Exhibition of Mohammedan Art*

Dr. Stein, Drs. Lecoq and Grunwedel, and M. Pelliot.

And through this great clearing-house of early Mohammedan art there are signs of influences passing from West to East. The most striking example is that of the plate in cloisonnée enamel from the Landes Museum at Innsbruck, shown in Room 18. Here we have the one certain example of Mohammedan cloisonnée enamel established by its dedication to a prince of the Orthokid dynasty of the twelfth century. It is extraordinary that this solitary example should alone have survived from what must, judging from the technical excellence of this specimen, have once been a flourishing craft. The general effect of the intricate pattern of animal forms upon a whiteish ground suggests on the one hand the earliest examples of Limoges enamels and on the other the early Chinese, and there can be little doubt that the Chinese did in fact derive their knowledge of cloisonnée, which they themselves called 'Western ware,' from these early Mohammedan craftsmen, who had themselves learned the technique from Byzantium.

But on the whole the stream of influence is in the opposite direction, from East to West, and one realizes at Munich that in the great period of artistic discovery and formation of styles the near East and the West were developing in closest contact and harmony. Indeed the most fertile, if not actually the most resplendent, period of both arts, was attained whilst they were almost indistinguishable. If it were not for the habit of these early Mohammedan craftsmen of interweaving inscriptions into their designs, a habit which endears them quite especially to art-historians, how many works of Oriental manufacture would have been ascribed to Europe? In spite of these inscriptions, indeed, such an authority as M. Babelon has sought to place to the account of Western artists the superb cut crystal vessels of which the noblest example is the incised ewer of the tenth century in the treasury of St. Mark's. Or take again the textiles. In Room 17 of the exhibition there are a number of fragments of textiles of the tenth to the twelfth centuries, in which the general principle of design is the same; for the most part the surface is covered by circular reserves in which severely conventionalized figures of hunters, lions, or monsters are placed in pairs symmetrically confronted. Only minute study has enabled specialists to say that some were made in Sassanid, Persia, some in Byzantium, some in Sicily and some in Western Europe. The dominant style in all these is again derived from Sassanid art. And here once more one must note the strange recrudescence after so long of Assyrian types and motives, and its invasion of Western Europe, through Byzantium, Sicily and Spain.

What strikes us most in comparing Graeco-Roman art with the new art which gradually emerges in the middle ages is that on the one hand we have a series of decorative designs never so remarkable for vitality as for their elegance, and become by the time of the Roman Empire only less perfunctory and mechanical than the patterns of modern times; and on the other hand an art in which the smallest piece of pattern-making shows a tense vitality even in its most purely geometrical manifestations, and the figure is used with a new dramatic expressiveness unhindered by the artists' ignorance of actual form. Now in the splendid photographs of the Sassanid rock carvings which Dr. Sarre has taken and which are exposed at Munich, we can see something of this process of the creation of the new vital system of design. In the earlier reliefs, those of the time of Narses, we have, it is true, a certain theatrical splendour of pose and setting, but in the actual forms some flaccidity and inflation. The artists who wrought them show still the predominance of the worn-out Hellenistic tradition which spread in Alexander's wake over Asia. In the stupendous relief of Chosroes at Tak-i-Bostan, on the other hand, we have all the dramatic energy, the heraldic splendour of the finest mediaeval art, and the source of this new inspiration is seen to be the welling up once more of the old indigenous Mesopotamian art. We have once more that singular feeling for stress, for muscular tension, and for dramatic oppositions, which distinguish the bas-reliefs of Babylon and Nineveh from all other artistic expressions of the antique world. It would be possible by the help of exhibits at Munich to trace certain Assyrian forms right through to Mediaeval European art. Take, for instance, the lion heads on the pre-Babylonian mace from Goudea in the Louvre; one finds a precisely similar convention for the lion head on the Sassanid repoussé metalwork found in Russia (Plate I, fig. 2), once again it recurs in the superb carved rock crystal waterspout lent by the Karlsruhe Museum (Room 54), and one finds it again on the font of Lincoln Cathedral, or in the lions that support the doorway columns of Italian cathedrals. In all these there is a certain community of style, a certain way of symbolizing the leonine nature which one may look for in vain in Greek and Graeco-Roman art.

Even if this seem too forced an interpretation of facts, it is none the less clear that everywhere in early Mohammedan art this recrudescence of Assyrian forms may be traced, and that their influence was scarcely less upon Europe than upon the near East. Dr. Sarre has taken a tracing of the pattern which is represented in low relief upon the robes of Chosroes in the Tak-i-Bostan relief. In South Kensington Museum there is an





(1) PLATE IN SILVER RELIEF SASSANID  
ART. HERMITAGE, ST. PETERSBURG



(2) PLATE IN SILVER RELIEF SASSANID  
ART. HERMITAGE, ST. PETERSBURG









(3) BRONZE AQUAMANILE, LATE SASSANID, COLLECTION OF PRINCE BOBRINSKY, ST PETERSBURG



(4) BRONZE, CENTRAL ASIAN, 8TH-9TH CENTURY. COLLECTION OF PRINCE BOBRINSKY



(5) BRONZE AQUAMANILE IN FORM OF HORSE, 9TH CENTURY, COLLECTION OF PRINCE BOBRINSKY



(6) LION, FATIMITE ART OF CAIRO. KASSEL MUSEUM



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almost identical piece of silk brocade which actually comes from the ruins of Khorsabad, and in the same museum one may find more than one Byzantine imitation of this design and closely similar ones made in Sicily; and the conventional winged monster which forms the basis of these designs has a purely Assyrian air.

In Egypt too it would seem that there was before the Arab invasion a marked recrudescence of indigenous native design which enabled the Coptic craftsmen gradually to transform the motives given to them by Roman conquerors into something entirely non-Hellenistic. And the incredible beauty of the Fatimite textiles of the tenth, eleventh, and twelfth centuries, of which a few precious relics are shown in Room 17, preserve something, especially in the bird forms, of this antique derivation.

But to return once more to Sassanid art. By the kindness of Dr. Kühnel, whose courtesy to those making use of the exhibition for the purposes of study is unfailing, I have been enabled to reproduce here some of the most remarkable specimens from the Hermitage and Prince Bobrinsky's collections. These form an object lesson of extraordinary interest in the development of early Mohammedan art. They have inherited and still retain that extreme realization of massive splendour, that fierce assertion of form and positive statement of relief which belongs to the art of the great primitive Empires, and most of all to the art of Mesopotamia, and yet they already adumbrate the forms of Mohammedan art into which they pass by insensible degrees. Here, too, we find vestiges of the dying Hellenistic tradition. One of Prince Bobrinsky's bronzes, a great plate, has, for instance, a design composed of classic vases, from which spring stems which bend round into a series of circles, a design which might almost be matched as regards form, though not as regards spirit, in the wall decorations of Pompeii. Or take again the superb repoussé silver plate (Plate I, 2), representing a Sassanid king spearing a lion. Here the floating drapery of the king and the edge of his tunic show a deliberately schematized rendering of the traditional folds of the Greek peplos. But how much more Assyrian than Greek is the whole effect—the dramatic tension of the figures expressed by an emphasis on all the lines of muscular effort, as in the legs of the horse and the lions. How Assyrian, too, is the feeling for relief, and the predilection for imbricated or closely set parallel lines as in the lions' manes. In the conventional rock under one of the lions one seems to see also a hint of Chinese forms.

Still more Assyrian is the other plate reproduced (Plate I, 1). Here the whole arrangement recalls the reliefs of Assurbanipal or Sennacherib, and yet already there are forms which anticipate Mohammedan art; the gate of the city, its crenelations,

and the forms of the helmets of the soldiers, all have an air of similarity with far later Mohammedan types. Another plate, not reproduced here, shows a Sassanid king regaling himself with wine and music, and gives already more than a hint of the favourite designs of the Rhages potters or the bronze workers of Mossoul.

In Plate II are shown some of Prince Bobrinsky's bronzes which were found in the Caucasus. Fig. 3 is a late Sassanid aquamanile in the form of a bird. It is already almost Mohammedan, though retaining something of the extreme solidity and weight of earlier art. Once more in the aggressive schematization of the form of the tail and the suggestion of feathers by a series of deeply marked parallel lines we get a reminiscence of Assyrian art, while in the treatment of the crest there is the more florid interweaving of curves which adumbrate not only Mohammedan but Indian forms.

In the aquamanile in the form of a horse (Plate II, fig. 5), the Sassanid influence is still predominant, but there can be no doubt that this is already Mohammedan, probably of the eighth or ninth century. We have already here the characteristics of Fatimite bronzes, of which a few specimens are shown at Munich. The great griffin of Pisa could not, of course, be moved from the Campo Santo nor are the two specimens in the Louvre shown, but the stag from the Bavarian National Museum is there and affords a most interesting comparison with Prince Bobrinsky's horse. Both have the same large generalization of form, and in both we have the curious effect of solidity and mass produced by the shortened hind legs, with the half-squatting movement which that suggests.

The Bobrinsky horse is obviously more primitive, and probably indicates the beginnings of a school of bronze plastik in Mesopotamia nearly parallel to that of Egypt. This school, however, never developed as fully along sculptural lines, and at a comparatively early date abandoned sculpture for the art of bronze inlay, of which Mossoul was the great centre in the twelfth and thirteenth centuries. In the incised designs on the horse we have an example of the early forms of the palmette ornament and of the interlacing curves which form the basis of most subsequent Mohammedan patterns. Within the reserves formed by the intreccie are small figures, of which one—that of a man seated and playing the lute—can just be made out in the reproduction. It is already typical of the figure design which the Mohammedan artists developed in the twelfth and thirteenth centuries.

By way of comparison with this Mesopotamian example, Plate II, fig. 6 shows a supreme example of Fatimite sculpture of the twelfth century. It is, indeed, a matter for regret that Mohammedan artists so soon abandoned an art for which they showed such extraordinary aptitude. The lion

## The Munich Exhibition of Mohammedan Art

which comes from the Kassel Museum has already been published by M. Migeon,<sup>1</sup> but is of such rare beauty and interest in relation to the Sassanid works here described that it seemed desirable to reproduce it again. It shows the peculiar characteristics of all the art produced for the Fatimite court, its exquisite perfection and refinement of taste, its minuteness of detail and finish together with a large co-ordination of parts, a rhythmic feeling for contour and the sequence of planes which have scarcely ever been equalled. And all these qualities of refinement, almost of sophistication, which Fatimite art possesses, do not, as we see here, destroy the elementary imaginative feeling for the vitality of the animal forms. In the case in which this masterpiece of Mohammedan sculpture is shown there is also seen the celebrated lion which once belonged to the painter Fortuny. Noble though this is in general conception, the coarseness of its workmanship and the want of subtlety in its proportions, in comparison with the Kassel lion, makes it evident that it is not from the same school of Egyptian craftsmen, but probably of Spanish origin.

Plate II, fig. 4, shows yet another of the Bobrinsky bronzes of about the same date as the horse. It is already typically Mohammedan as may be seen by the leaf forms and the intreccio of the crest, but how much of the antique Sassanid

<sup>1</sup> G. Migeon, 'Gazette des Beaux-Arts,' June, 1905, and 'Manuel d'Art Musulman,' p. 226.

proportions and sense of relief is still retained! It is believed to be from Western Turkestan and of the eighth or ninth century. One must suppose that Sassanid forms travelled North and East as well as South and West, and helped in the formation of that Central Asian art which becomes the dominant factor in the later centuries of Mohammedan, more especially of Persian, art.

Before leaving the question of Sassanid influences I must mention the series of bronze jugs in the Bobrinsky and Sarre collections. The general form is obviously derived from classic originals, but they have a peculiar spout of a rectangular shape placed at right angles on the top of the main opening. The effect of this is to give two openings, one for pouring the water in, the other for pouring it out at right angles. Now in the early Mossoul water jugs we see numerous examples of what are clearly derivations of this form passing by gradual degrees into the familiar neck with spout attached but not separated, which is typical of later Mohammedan water jugs. This evolution can be traced step by step in the Munich Exhibition, and leaves no doubt of the perfect continuity of Sassanid and Mohammedan forms.<sup>2</sup>

<sup>2</sup> I cannot help calling attention, though without any attempt at explaining it, to the striking similarity to these Sassanid and early Mohammedan water jugs shown by an example of Sung pottery lent by Mr. Eumorfopoulos to the recent exhibition at the Burlington Fine Arts Club, Case A, No. 43. Here a very similar form of spout is modelled into a phoenix's head.

Photographs for use with this article were kindly supplied by the Bruckmann, A-G, Munich.—Ed.

### ❧ NOTES ON VARIOUS WORKS OF ART ❧

#### A RARE ETCHING BY ALTDORFER AND ITS ORIGINAL.

THE grand-ducal museum at Weimar possesses two unsigned etchings by Altdorfer, undescribed as yet in any catalogue of that artist's work, and believed by the few students who have had an opportunity of seeing them to be unique. Each of them represents the capital and base of a column with a detached ornament on one side, in one case a mask with its outline formed of leaves, in the other a piece of scroll-work carved in stone with berries sheltered by the folds of a leaf.<sup>1</sup>

The attribution to Altdorfer is convincing when the two unsigned pieces are studied in connection with his well-known series of etched cups and vases, B. 75-96. With the exception of a few numbers (B. 78, 94, 96) in which the background is white, the whole of that series has the same close network of criss-cross lines, while the contours of the acanthus leaves on the unsigned plates are etched in precisely the same thin, sensitive line as the decorations on the numerous cups which

<sup>1</sup> The former print measures 147 by 108, the latter 148 by 105 mm.

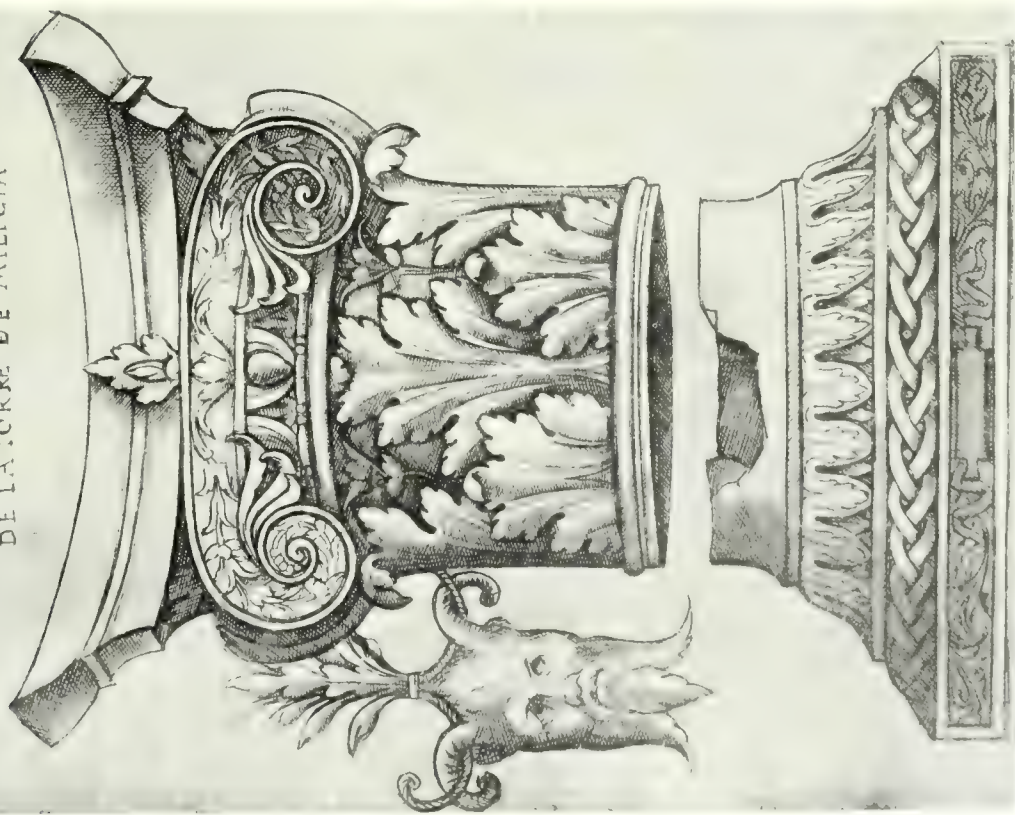
contain acanthus ornament. The lines on the more shaded portions of the base, ending gradually in dots as the lighted central portion is approached, are equally characteristic of Altdorfer.

It is remarkable that he should have departed in these two cases from his almost invariable practice of signing his engravings, etchings and woodcuts with a monogram. Perhaps an explanation may be found in the fact that only the technical execution was his own. For the invention he was indebted to the Italian engraver, Giovanni Antonio da Brescia, in whose work two rare pieces occur<sup>2</sup> which Altdorfer has copied in reverse, omitting the inscriptions which explain from what originals the engraver made his studies. The engraving of a capital with Ionic volutes reproduced here (Plate), along with Altdorfer's

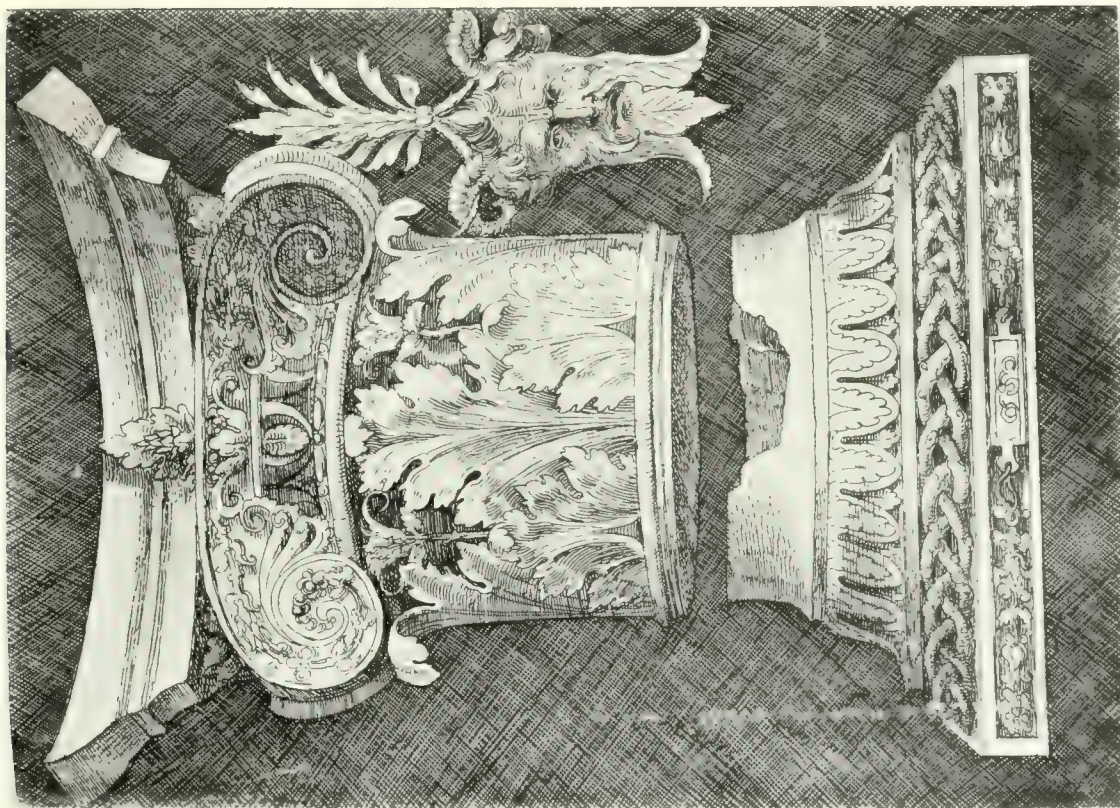
<sup>2</sup> Pass. v, 112, Nos. 80, 81; Hind, 'Catalogue of Early Italian Engravings in the British Museum,' 1910, p. 375, Nos. 29, 30. The two prints in the British Museum come from the Sykes collection. Of P. 80 two other impressions are known, at Paris, while P. 81 appears to be unique. I am indebted to Mr. Hind for a hint of the dependence of Altdorfer in this instance on Giovanni Antonio da Brescia. Dr. Marie Schuette has been so kind as to confirm the accuracy of my notes on the two etchings at Weimar.



DE LA TORRE DE MILICIA



1. CAPITAL WITH CORN. VOL. II. P. 115.  
ENGRAVED BY GIOVANNI ANTONIO  
DA BRESCIA, FROM A PRINT IN  
THE BRITISH MUSEUM.



2. ETCHING BY ALBRECHT ALTDORFER,  
FROM A PRINT IN THE BRITISH MUSEUM.





## Notes on Various Works of Art

etched copy, is inscribed 'DE LA TORRE DE MILICIA,' implying that the antique original formed part of the Torre delle Milizie, which stands near Trajan's Forum at Rome. On Passavant 81 the capital is inscribed 'IN. S. SILVESTRO,' the base 'IN. S. GIORGIO,' referring to the two churches of San Silvestro al Quirinale and San Giorgio in Velabro. The date of the engraver's activity at Rome is only approximately fixed by the fact that he engraved one of the frescoes in the Loggie, which were painted in 1517-1519. Altdorfer's earliest experiments in etching date from about 1520, and his two important series of etchings, the landscapes and the cups, with the latter of which the two etchings of capitals and bases are so closely allied, can hardly, according to Dr. Friedländer, have been produced before 1530. At any rate there can be no doubt that the priority rests with Giovanni Antonio da Brescia, and that Altdorfer, not for the only time in his career, copied from an Italian source. He has taken some liberties with his original. This may be seen especially in the two prints here reproduced by comparing the two lowest members of the base and the foliage on the volutes as treated respectively by the Italian and the German artist. This is an exception to the rule that a copy is inferior to the original; to my thinking, at least, the etching has a liveliness and charm entirely lacking to the somewhat commonplace print which served Altdorfer as material to work from. The twisted stems on the base, the tall, upstanding growths between the acanthus leaves, the veining of the leaves that serve as a beard to the human face upon the mask, the creature's hair and horns, the wrinkles of his face, his lips, his eyes, are all instinct with life and drawn with that curious delight in variety of texture which is a special note of the artists of the Danube school.

The impression of the Altdorfer etching here reproduced is one acquired by the British Museum at the recent sale of the second part of the Lanna collection, in May, 1910. It was catalogued among the anonymous ornament prints, and was sold, fortunately for us, at a very low price. An indistinct stripe running parallel to the left side is due to partial abrasion of the surface, not to any defect in the plate itself; in other respects, the impression is excellent. It would be rash to assert that no other example but the one at Weimar exists. If in the full publicity of the leading sale-room of Germany an Altdorfer can still pass undetected by every specialist but one, it is likely enough that more impressions of this and perhaps of its companion print, may lie hid in other collections of ornament engravings. Since only two engravings of capitals and bases occur in the work of Giovanni Antonio da Brescia, and the same two subjects in that of Altdorfer, it may

be assumed that in each case only the pair existed, and that they did not form part of a large set.

CAMPBELL DODGSON.

### ENGLISH MEDIAEVAL ALABASTER WORK

ALTHOUGH previous writers had noticed the existence of a distinctive school of alabaster-work in England, the credit of having located the principal quarry at Chellaston, near Derby, and the principal seat of the industry at Nottingham, belongs to Mr. W. H. St. John Hope. His admirable article on the subject appeared in the 'Archaeological Journal' for December, 1904; and he has done a further service to art and archaeology, inasmuch as he was foremost in organising and arranging the exhibition of alabasters held at Burlington House last June by the Society of Antiquaries.

The provenance of the earliest alabaster work in England appears to have been Tutbury in Staffordshire, and its original employment for architectural embellishments and sepulchral monuments rather than for the 'tables' or slabs for reredoses, which became the speciality of the Nottingham factory. In course of time the popularity of the art caused other workshops to be started—*e.g.*, at Burton-on-Trent, towards the end of the fifteenth century, at York, and, last of all perhaps, at Lincoln, where the Guild of Painters and Alabastermen was not founded until 1525-6. Mr. Hope has remarked that certain specimens in the British Museum and Cambridge Museum exhibit a finer and superior standard as compared with that which is commonly found among the products of Nottingham, but there is not documentary evidence enough to enable them to be identified positively with any other local school.

The Reformation, of course, put an end to all further production of alabaster sculpture except for strictly sepulchral purposes; while the general iconoclasm of the times destroyed the greatest number of alabasters already existing in this country, though some are known to have escaped by being sold and shipped across to the continent of Europe, where they had not ceased to be appreciated. For from the early days of their production, these alabasters had been in frequent demand abroad, and at the present day by far the largest number of them is to be found in Continental churches and museums. More than one specimen is known to exist in Iceland. The examples yet surviving in England being all of them isolated pieces, it is only from those preserved abroad that it is possible to realise how the alabasters were actually grouped and fixed in reredos form. They were usually made in sets of from five upwards. A familiar series represented the Passion of our Lord, another the Life of the

## Notes on Various Works of Art

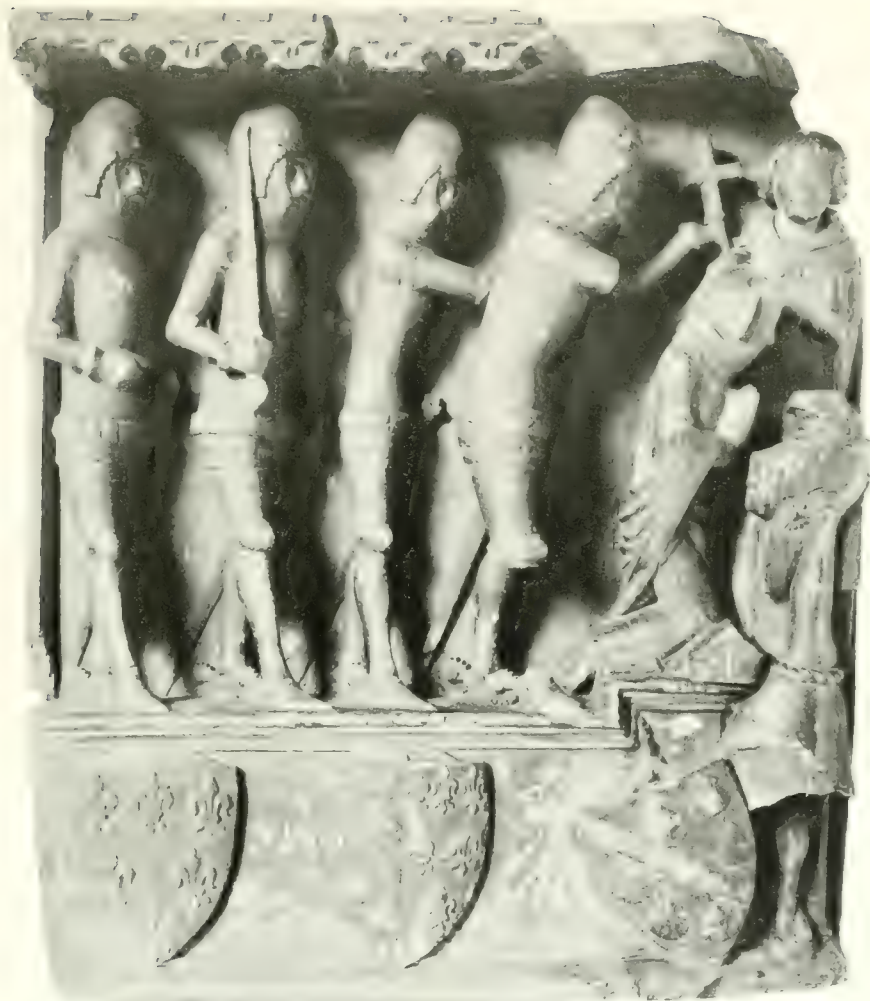
Blessed Virgin; the principal subject, such as the Crucifixion, in the first case, being taller than the rest, and occupying the central position. Each group or scene occupied a separate compartment with an architectural canopy above, and sometimes also, as at Bordeaux and Compiègne, a corresponding plinth or pedestal below. At the beginning, the compartment would be sculptured complete out of a single slab, but in later times—Mr. E. S. Prior, F.S.A., dates the change approximately at the year 1420—as the developing industry led to the division of labour becoming more systematised, the plinths and canopies were made of separate pieces (executed, no doubt, by a different class of sculptors from those who produced the figure work), to be built up afterwards into a composite whole. Between the compartments there were sometimes narrow vertical bands, consisting, in the more elaborate compositions, of statuettes under canopies, tier above tier; and a delicately pierced bratticing would be fixed along the top from side to side. Finally the whole was fastened into an oak framework, with painted shutters, which, when closed, afforded sufficient protection to the delicate sculpture within to render the 'tables' available for safe transport. Other favourite sets, treated in the same way as the above-named, represent the life of St. John Baptist, and the legends of Saints Catherine and George. Three subjects, forming part of a series of the life and miracles of St. Edmund, King and Martyr (one of these has been interpreted by Mr. Hope to depict a scene from the life of St. Nothburg), belong to Mr. Fred. A. Crisp; and other unidentified subjects at the recent exhibition equally formed part of different sets. But it is more usual, in this country at any rate, to meet with single pieces which must have constituted devotional tablets by themselves, such as the *Mass of St. Gregory*, the *Martyrdom of St. Erasmus*, or the *Head of St. John Baptist*. The latter is a subject which must have been exceedingly popular in mediaeval England and appears to have been produced in great quantities by the alabaster workers. The treatment is less uniform in this case than in that of many others. Beyond the one essential feature, St. John's head, with or without the charger, the accompanying figures vary. Sometimes *Our Lord in his Passion* or an *Agnus Dei* is represented below the head, and sometimes there are flanking figures, e.g., of St. Peter and a prelate who has been identified as St. William of York. One specimen of this subject, from the Leicester Museum, is of special interest because it retains its original shuttered frame of painted wood.

As a rule there is a strong family likeness in the handling and grouping of the figures. Thus the *Assumption of our Lady* recurs with such slight variation as to suggest that there was most likely a

fixed standard, or model of orthodoxy, to which the sculptor was expected to conform. And yet here and there the individuality of the artist would manage to assert itself, would set a fashion and secure its adoption in defiance of precedent, at home or abroad. English mediaeval devotion to the Blessed Virgin was extraordinarily intense; and in this connection it is significant that whereas the triple tiara (not, of course, the turgid bulb of modern times, but a conical cap surrounded by three coronets) was associated throughout Christendom with the Pope alone, it was often represented as set upon Mary's head when her coronation was depicted by English alabaster workers, as Count Paul Biver has not failed to observe. In the same way the legend of St. George is augmented at their hands by two scenes, entirely alien to continental art—viz., (1) the Saint as a young man being raised from death by the Blessed Virgin, and (2) his being armed by her, angels assisting, while he kneels at her feet and pledges himself to be her true knight in his approaching conflict with the dragon. The Annunciation is represented in one instance, after the unusual and seemingly heterodox German manner. Leaving the First and Third Persons of the Trinity enthroned in Heaven, the Second Person, before incarnation, descends, in the semblance of a radiant infant, upon the Virgin. Correspondingly, in William Blake's *Nativity*, He passes through the air, actually incarnate, from his mother to the outstretched hands of Elizabeth. It is, however, in the highest degree unlikely that Blake ever saw the alabaster sculpture in question.

Although the contrast between the earliest alabasters and the latest is clearly distinguishable, the dating of a quantity of intermediate examples presents immense difficulties even to the expert. 'The only fairly safe criterion of date,' says Mr. Hope, 'is the manner of wearing the hair.' Armour and costume are, unfortunately, no trustworthy index. For the alabaster craft, having attained to perfection before the close of the fourteenth century, continued to cling with such tenacity to the traditions of its palmy days that it never wholly discarded the dress and environment of the period of Richard II or Henry IV. The women are depicted with horned head-dresses, and the men in low-belted tunics with full sleeves of the bagpipe shape, and long-pointed shoes. An instance of this archaic costume occurs in the unidentified sculpture (Plate II, fig. 3) representing a group of civilians in a wood, amid the branches of which a variety of birds is perched, including a dove, a spoonbill, a stork, and an owl. With the above may be compared an alabaster of *St. Armel*, who, clad in a chasuble over plate-armour, holds a bound and vanquished monster under control. The saint's square-toed sollerets betoken a period not earlier than that of Henry Tudor,





(1) MARTYRDOM OF SAINT THOMAS OF CANTERBURY, IN  
THE POSSESSION OF THE RT. HON. F. J. SAVILE FOLIAMBE



(2) ADORATION OF THE MAGI,  
AT STONYHURST COLLEGE

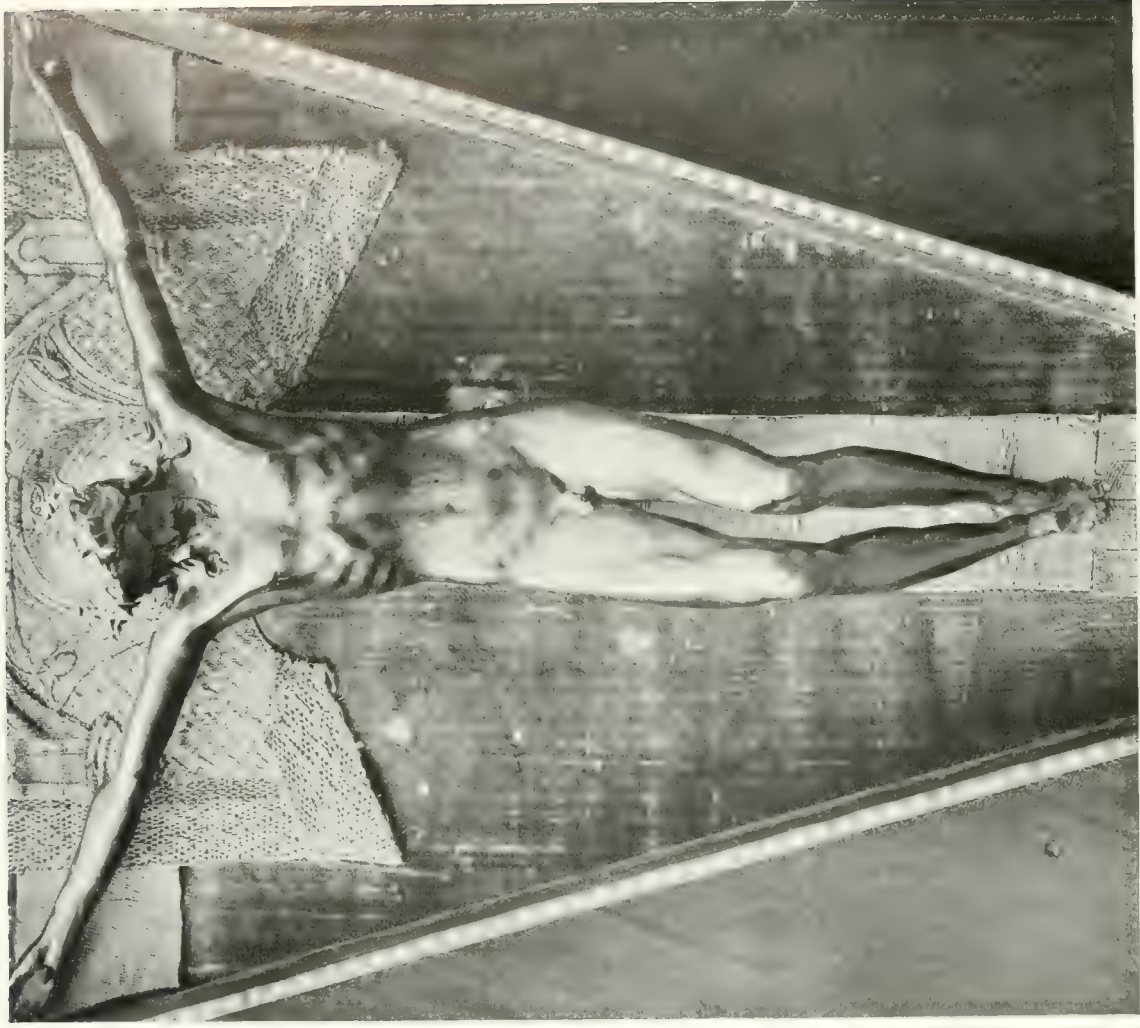








(3) UNKNOWN SUBJECT, IN THE COLLECTION OF MR. G. MCNEIL RUSHFORTH



A BRONZE CRUCIFIX, ATTRIBUTED TO BENVENUTO CELLINI, IN THE COLLECTION OF H. E. BARON DE SZÁSZVÁROS



## Notes on Various Works of Art

who during his exile in Brittany, adopted the cultus of the saint, and, after his usurpation of the throne of England, was the means of spreading the cultus in this country. A statue of St. Armel may be seen to this day in Henry VII's Chapel at Westminster.

To speak generally, the earlier the example the more likely are the figures in it to be distributed in balanced and orderly sequence, as in the case of the *Martyrdom of St. Thomas* (Plate I, fig. 2), where each one stands out prominently from the background and isolated from the rest of the group. This sculpture is believed to have come from Beauchief Abbey, Derbyshire, where St. Thomas was held in special veneration, and commemorates, as its heraldry shows, the marriage of Sir Godfrey Foljambe—his crest is an armed leg erect, a canting device suggested by the name—with Avena, daughter of Sir Thomas Ireland. The date must therefore be about 1375.

In the '*Adoration of the Magi*' (Plate I, fig. 1), although, to judge from the primitive pose of the Blessed Virgin and the not less primitive folds of the drapery upon her couch, it is probably earlier in point of date than the foregoing example, the component figures are, nevertheless, not so distinctly silhouetted apart from one another. There is a very similar sculpture in the church of Long Melford, Suffolk. There can be no question but that the tendency of later work was towards overcrowding and over-elaboration of detail.

Down to the close of the middle ages the Chellaston quarries still yielded alabaster of pure white, immensely superior for the purpose to a veined and streaky surface. The latter, howsoever picturesque in itself, is apt, in the case of fine figure work, or even mere lettering, to lead to disfigurement and confusion by the false effect of shadow it produces. One of the chief characteristics of the English alabaster work is its colour system—rendered all the more telling because of its extreme simplicity and reserve. Where shields of arms, as in the case of tombs, are introduced, the different charges are displayed in their correct heraldic tinctures; but in the case of figure groups for 'tables' the colours are as sparingly employed as they are restricted in range. The inside feathers of angels' wings or the lining of robes are coloured, but the main surface of draperies is left white, with only a narrow gilt strip at the edge. Hair and beards also are emphasised by gilding, while the faces and hands are as a rule left in the natural alabaster, without colour. By a peculiarly graphic convention, however, the faces and flesh of persecutors and of the wicked in general are often found tinted dark. Thus, in Crucifixion groups the Jews, the hostile soldiers, and the impenitent thief appear swarthy, whereas Longinus and the penitent thief are white-skinned, like our Lord Himself, His Blessed Mother, St. John and

St. Mary Magdalene. The ground is painted dark green, strewn with flowers composed of five or six white dots surrounding a red dot for the centre. The backgrounds are sometimes gilt, with gesso pellets or flower-sprays powdered upon them, and leaving, when the gesso disappears, the form of the applied pattern in white silhouette.

Grateful acknowledgments are due to the Right Honble. F. J. Savile Foljambe, the Rev. Father Rector of Stonyhurst, and to Mr. G. McNeil Rushforth, F.S.A., for their courteous permission to reproduce alabasters belonging to them; as well as to the Very Rev. the Dean of Gloucester, D.D., and Mr. Murray Marks for like permission, of which I have unfortunately been unable, through lack of space, to take advantage. AYMER VALLANCE.

### A BRONZE CRUCIFIX

DIRECTLY it becomes known that a student is collecting material for a study in a serious spirit, whether literary or critical, upon any great artist, it is remarkable what a number of kindly natured amateurs possessing works by or attributed to the subject of that study, are willing to come forward and give the writer facilities for examining their cherished treasures either in the original or by means of photographs. In this way I became acquainted with the beautiful object here reproduced, which is in the possession of His Excellency M. le Baron A. Eperjesy de Szászváros et Toti, Privy Councillor and Chamberlain to His Imperial Majesty the Emperor of Austria, and till recently Minister Plenipotentiary for Austria-Hungary to the Court of Sweden.

The following facts are to be ascertained from the communications made by the same gentleman and from the photograph which certainly bears them out. It is a Florentine bronze of the sixteenth century; 33 cm. in height, 31 cm. between the extremities of the extended hands. It was purchased by its present owner some twenty-five years ago in Italy from an Italian family of rank; and in an ancient catalogue of the art treasures belonging to that family it was entered as a work of Cellini dating from the second half of the sixteenth century. Tradition likened it (not indeed without great show of reason) to the colossal marble crucifix executed by Cellini and now in the Escorial at Madrid: but of this presently. M. Eperjesy's account proceeds as follows: '*La ciselure du corps est merveilleuse. Les veines légèrement gonflées par la suspension du corps et par les dernières convulsions, sont visibles sur les deux bras et sur le ventre. La bouche un peu serrée est légèrement crispée par la douleur. Les deux mains perforées par les clous paraissent encore tressailler; les doigts de la gauche ont l'air de vouloir se serrer tandis que ceux de la droite s'ouvrent en détente. La poitrine vient de pousser son dernier soupir, la tête vient se pencher un peu*

## Notes on Various Works of Art

du côté droit et des mèches de cheveux détachées de la tête tombent sur les épaules. Sous les paupières sont indiqués et visibles les globes des yeux. La partie de derrière est exécutée avec la même virtuosité. L'aspect général est d'une sublimité rare dans un objet relativement petit.' Its owner admits that when he first saw this bronze many years ago, the idea of its being the work of Caradosso did pass through his mind, but subsequent study convinced him (and an examination of the photograph certainly seems to bear out his conclusions) that the original attribution is not so far wrong. The attenuation of the limbs may be profitably compared with that shown in the before-mentioned *Christ* at Madrid and in the *Nymphe de Fontainebleau*, now in the Louvre. In all three cases the feet are more or less crossed, thus bringing the composition to a sort of point at that extremity, a somewhat unpleasing effect in the two larger works, which is not so obvious in the smaller one, since the apparent over-length of the lower limbs in proportion to the rest of the body does not strike one so forcibly, and it thus becomes another proof of the argument adduced by many connoisseurs of the art of Cellini that he was more to be admired and studied as a creator of objects of a small size—which in a way he himself almost deprecated—than as a sculptor in grand proportions, which he strove so persistently to become.<sup>1</sup> M. Eperjesy's *Crucifix* may also be advantageously laid beside a selection of Cellini's smaller bronzes, notably the figures of *Minerva* and *Mercury* on the base of his colossal *Perseus*;<sup>2</sup> from which comparison I think that it will be difficult to deny that the attribution to Cellini is not altogether unreasonable.

ROBERT CUST.

### A PANEL ATTRIBUTED TO JOHN HENNEQUART

THIS charming painting, formerly in the Wynn Ellis collection and now in the possession of Messrs. Durlacher, is one of several fine works which were rejected by the Trustees of the National Gallery as not good enough to be accepted as a legacy-gift. Painted on an oak panel (H. 58; B. 35 c.), it is evidently one half of a diptych or the left shutter of a triptych. I believe it to be the work of a master who was both a painter and a miniaturist. It has been attributed to John van

<sup>1</sup> M. Plon (p. 155) remarks upon the gold and silver crucifixes of which Cellini himself makes mention, but says that none of these are still to be traced. That learned writer further draws an interesting comparison between the existing works of this nature by Caradosso and the lost ones of Cellini, of which latter we can only derive some idea from the descriptions that have come down to us. We may note further that among the various sketch models left at Cellini's death in February, 1570 (st. Fior: ), mention is made of several models for crucifixes (cf. Rusconi, Arturo Jahn and Valeri, 'La Vita di Benvenuto Cellini, etc.', Rome, Soc. Editrice Nazionale, 1901, p. 641).

<sup>2</sup> Comparison may also be made with a fine statue of *Minerva* illustrated in an earlier number of this magazine (cf. THE BURLINGTON MAGAZINE, vol. xvi, p. 2, October, 1909).

Eyck, to Peter Christus and to Roger De la Pasture, but it does not come up to their level in quality, and is more probably by John Hennequart, who was attached to the household of Philip III and Charles the Bold from 1454 to 1470, or to Simon Marmion, to each of whom the Saint Bertin altarpiece, now in the Berlin Gallery, is assigned, but without conclusive evidence. To that work it presents more points of resemblance than to any other I know, and as there is no evidence to show for whom it was painted, it may best be classed as the work of an anonymous master of the third quarter of the fifteenth century. The design is very pleasing, the colour bright and harmonious; the mantle of the Virgin and the cloth on the aumbry are dark blue, the carpet and the cushion on which her arm rests, green, the drapery of the bed and the cushion on the stool by the window, red, the pavement-tiles, yellow, red, brown and blue. All the details are beautifully painted, the weakest part being the face and hands.

W. H. J. W.

### NOTES ON SOME SEVENTEENTH CENTURY PAINTERS

#### DANIEL MYTENS IN ENGLAND.

IN connexion with the valuable data published in the June number of THE BURLINGTON MAGAZINE (p. 160) concerning Daniel Mytens, it may not be out of place to add now another correction of Walpole's account of him. He says that Mytens' signature and the date 1623 occur on a bell in the portrait of Lionel Cranfield, Earl of Middlesex, at Knole. The date, in fact, is 1620, and proves how very competent a painter at that date was Mytens, and is a gauge of the patronage he then had.

#### LELY AND DOBSON.

WRITING some weeks ago on the Retrospective Section of the British Fine Arts Exhibition at Shepherd's Bush, I suggested that the portrait of Sir Harry Vane, there catalogued as Dobson's, in reality was by Sir Peter Lely. Since then I have found the engraving of it, by Houbraken, under Lely's name. It seems time that pictures of this type, such, for instance, as the Sir William Compton at the National Portrait Gallery, which is catalogued as a copy after Dobson, whereas the original at Ham House is signed by Lely, should be clearly recognized. As a rule, they are attributed, on no substantial resemblance, to William Dobson or Van Dyck.

#### A SIGNED PORTRAIT BY GOWY.

THIS English seventeenth-century portraitist was known to me only through Hollar's engravings of Banfi (1644) and John Thompson (1644), until I noticed his signature on the portrait of Thomas Wood, Bishop of Lichfield, in the hall of Christ Church, Oxford. There it is catalogued as by





THE VIRGIN OF THE ANNUNCIATION, AScribed TO JOHN HENNEQUART, IN THE POSSESSION OF MESSRS. DURLACHER BROS.





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Lely, to whose style it bears no resemblance. The bishop is seated three-quarters to the right, and on the open book in his left hand the signature 'Gowy' apparently 'pinx.' and what may be '1661' are inscribed. Thomas Wood, a student of Christ Church in 1627, was Dean and Bishop of Lichfield in 1671; he died 1692. The portrait is not of great force as portraiture; it is well drawn, especially the hands, and the painting of it is distinctly able. Gowy was apparently unknown to Walpole. C. H. C. B.

### THE LEANING TOWER OF PISA

AN article in the 'Corriere della Sera' of July 10th, speaks with some apprehension of the condition of the Leaning Tower of Pisa. A commission has been appointed to inquire into the state of things, and the report speaks ominously of the condition of the foundations and of a decided increase in the inclination of the tower. 'The axis of the Campanile' (to quote their exact words) 'which in 1829 had an inclination of 86.5 millimetres in every metre, has to-day on the contrary an inclination of about 92 millimetres in every metre.' The subject of the slanting of the tower as well as of the tower itself is one that has always occupied foreigners more than Italians. In 1829 two Englishmen, Messrs. Creusy and Taylor, were sent on behalf of some English Society (the name unfortunately is not known to me) to make studies on the spot. They spent several months in Pisa and their writings and observations, made with much precision and detail, have served ever since as the basis for further researches. In 1859 a Frenchman, M. Rohault de Pleury, took up the subject, when it transpired that between his measurements and those made by the Englishmen, only thirty years previously, the inclination of the tower had increased by 13 centimetres—i.e., 5¼ inches. From then to now, a matter of 51 years, the increase has been of 7 centimetres—2¾ inches, not much in reality, but causing anxiety as showing that the evil is not stationary but progressive. As yet indeed there is no need for alarm, only it is clear that steps must be taken—and this it seems evident the Italian Government mean to do—to hold the tower up and guard in every possible way against whatever may endanger its stability. The first measure taken has been to forbid the ringing of the larger bells hung in the tower. These are five in number, and 'Assunta' and 'Crocifisso,' as the two biggest ones, which weigh from three to four tons each, are called, are not to be used at present; whilst the three smaller ones are to be rung by sound of hammer only, not by ropes as heretofore.

The supposition that has existed for ages that this cylindrical tower, built in the year 1174 by Bonanno and Tommaso da Pisa, was meant

originally to be slanting is also swept away. The examination of the foundations, besides showing them to be far narrower and slighter than was hoped and believed, also reveals that the tower was not erected on a wide and solid base, but on a foundation built on arches no wider than the inner well of the tower, a clear proof, if all else were wanting, that the intention of the builders was that the tower should be straight and erect from the very beginning and with no idea of a slant. An earthquake in 1834 is probably responsible for much of the evil in recent times, and some excavations which took place in the following year, 1835, were certainly not of a nature to arrest the damage already beginning to make itself felt. ALETHEA WIEL.

### THE EXHIBITION OF BELGIAN ART OF THE SEVENTEENTH CENTURY

[We have pleasure in publishing the following note which we have received from the Belgian Ministry of Sciences and Arts.—ED.]

(Translated.)

THE Exhibition of Belgian Art of the Seventeenth Century, which has recently been inaugurated at Brussels, is certainly the most sumptuous and successful of the trilogy of Exhibitions of Ancient Art, organized in Belgium during the course of the last few years. It is exclusively devoted to that single century, the century of Rubens, Van Dyck and Jordaens, and the most prolific of all, in works of art. The exhibition thus surpasses its two predecessors held at Bruges, though these are still memorable, the Exhibition of Flemish Primitives, in 1902, and the Exhibition of the Golden Fleece in 1907.

In order to ensure the full success of the enterprise, the Belgian Minister of Sciences and Arts undertook its organization. Thanks to the concurrence of foreign Governments and of many private collectors, the Minister has succeeded in bringing together in a Palace especially arranged for the purpose and provided with a suite of galleries furnished in the Flemish style of the seventeenth century, more than six hundred of the finest paintings of the period. Not only have the most important continental museums responded to the appeal of the Belgian Government, but even the more inaccessible private collections, notably those of England and America, are also represented by some of their most precious treasures, the works of the seventeenth century Flemish masters.

The provisional catalogue, published on the day on which the exhibition was opened, enumerates those exhibits only which had arrived up to the 9th of June, but it already contained twenty-three pictures by Adrien Brouwer, twenty-two by Josse van Craesbeck, ninety by A. van Dyck, twenty-one

## Notes on Various Works of Art

by Jan Eyf, twenty-nine by Jordaens, ten by Pourbus the younger, 107 by P-P. Rubens, seventeen by François Snyders, thirty-eight by David Teniers the younger, etc. Many further loans, most of them highly important, have been received by the Organizing Committee, since the above-named date, and the number of works, representing those masters has been considerably increased.

Attention must also be drawn to a gallery containing more than two hundred drawings of the masters; while in the galleries of the ground floor are to be found wonderful examples of the applied arts—tapestries, cartoons, ecclesiastical and civil jewellery, sculptures, brass-work, iron-work, arms and armour, embroideries and lace, engravings, coins and medals, together with a large collection of graphic and iconographic documents particularly bearing upon the artistic glories of the seventeenth century.

The Exhibition of Belgian Art of the Seventeenth Century constitutes the grandest manifestation of Art which has taken place for many years in the whole world. The exhibition is installed in the Parc du Cinquantenaire, in the neighbourhood of the Royal Museum of Decorative and Industrial Arts, and close to the Exhibition of the Fine Arts. It will remain open as a centre for the most distinguished amateurs of the Arts throughout the world, until the end of the month of October.

### MR. CLAUDE PHILLIPS'S GIFT TO THE NATIONAL COLLECTIONS

WE learn with great pleasure that the Trustees of the National Gallery have accepted two gifts from

Mr. Claude Phillips, in memory of his sister, Miss Eugénie Phillips. His picture by Benedetto Diana, *The Saviour Giving His Benediction*, will hang in the National Gallery, and a charming drawing of an olive branch, by Ruskin, in the Tate Gallery. All lovers of the National collections will share our satisfaction, for Benedetto Diana will now be represented in the National Gallery for the first time; a like pleasure will be given to Mr. Phillips's many personal friends, who will recognise the peculiar appropriateness of the picture to its commemorative purpose. Beyond this, it will serve as a memorial for the future, not only to the donor's ecumenical knowledge, always at the service of every inquirer, but also to his taste, of which—as too often happens—neither time nor much learning has ever blunted the *finesse*.

### TEMPORARY CLOSING OF THE ASHMOLEAN MUSEUM

THE Keeper of the Ashmolean Museum requests us to announce that the picture galleries of the Museum (including the collections of drawings by Raphael and Michelangelo) are about to be closed for six months while extensive alterations are made in the arrangements. During this time it will be impossible to give the public access to the collections, but the Keeper will do everything he can to place any special sections of them at the disposal of students who give him previous notice in writing of their desire to see them.

## ART BOOKS OF THE MONTH

AQUATINT ENGRAVING. By S. T. Prideaux. Duckworth. 1909. 15s. net.

THIS is the first time, I believe, that aquatint has been so far detached from the other processes of engraving as to have its history written in a monograph. The title awakened expectations which were not fully realised on making further acquaintance with the book. It is true that the sub-title, 'A Chapter in the History of Book Illustration,' sounds a note of warning. But I was disappointed to find that the enquiry is practically confined to books, and English books only, with aquatint illustrations, published between 1775 and 1830. Prints in the aquatint process, even of that period, receive no notice if issued separately. The history of aquatint on the Continent is limited to a chapter on the French engravers from Le Prince and St. Non to Alix and Sergent and a few pages on Goya. There is nothing but a passing allusion to the modern revival of aquatint in many countries as a branch of original etching, and not a word is said of such eminent masters of the process as Félicien Rops, Professor Max Klinger

and Mr. Frank Short. The reader is left to discover for himself whether this modern revival is connected by any continuous tradition with the period of Miss Prideaux's researches, or whether the art died out in the course of the nineteenth century and needed an absolute resuscitation. The author would doubtless reply that this formed no part of the scheme of her book; I am merely expressing regret that it did not. With more compression in certain chapters, a complete account of aquatint could have been given in the compass of this volume.

The reader must be contented with the history of a certain kind of English illustrated books, and if he accepts such limitations, as a numerous class of collectors is doubtless willing to do, he will find a rich feast prepared for him. Miss Prideaux writes an excellent style, and I remember no book on any branch of engraving which explains so intelligently the connection of the art with all the social conditions of the period in which it arose. She has not merely looked at the illustrations, but has read the books in which they



## Art Books of the Month

appeared. Her chapters on the rise of water-colour painting in England, on topographical draughtsmanship, on the water-colour painters as teachers and their drawing-books, on the eighteenth century fondness for English topography and the somewhat later passion for books on foreign travel, are all most interesting and strictly germane to the study of aquatint. They only need a certain amount of compression. A tendency to digress is an amiable trait in a purely literary work, but from the standpoint of a student of aquatint such an excursus as that on the history of English gardening, *à propos*—more or less—of Humphrey Repton, can hardly be justified. The biographies, even that of the important Ackermann, are needlessly long, and there is no apparent reason why Mrs. Thornton's exploits as a jockey should have been disinterred from the 'Annual Register.'

Miss Prideaux's information is usually accurate, but she should not have quoted McARDell among the engravers in mezzotint whose works were sometimes printed in colour, and she antedates by twenty years Senefelder's English patent for the process of lithography, writing 1780 (Senefelder was born in 1771), instead of 1800. In the list of engravers in aquatint she omits Jonathan Fisher, whose 'Picturesque Tour of Killarney' appeared in 1789. The various appendices are for practical purposes the most valuable part of the book, but a better method of arrangement would add to their value. The books in Appendix A, for instance, should have been numbered; then under each engraver's name in Appendix B the numbers of those books in which he was concerned could have been quoted. In Appendix C the word 'artists' is tacitly restricted to painters and draughtsmen; it would be better to adopt that nomenclature openly than to imply that aquatint engravers were not artists. In Appendix F, though the arrangement of books is chronological, the brief addition of a date to each would be very welcome, and the logical place for this Appendix would be immediately after B.

The writer's industry and ability are so evident that it is much to be hoped that her book may be subjected in a future edition to a strict revision which would greatly increase its utility. C. D.

NIEDERLÄNDISCHES KÜNSTLER LEXIKON AUF  
GRUND ARCHIVALISCHER FORSCHUNGEN  
bearbeitet von Dr. A. von Wurzbach. 2<sup>te</sup>  
Band, 7<sup>e</sup>-12<sup>te</sup> Lieferung. Wien. 1909-1910.

THESE fascicules contain the notices of artists from Rembrandt to Wytman, concluding the alphabetical series, and also the commencement of a supplementary volume which will include the so-called anonymous painters, an alphabetical list of ciphers employed as signatures, and the additions and corrections consequent on discoveries made since 1905; the book will thus be brought up to

date. A considerable portion—146 pages—of the fascicules before us is devoted to four masters; of these Rembrandt has the lion's share—seventy pages; Rubens, forty; Van der Weyden, twenty-three; the other thirteen being occupied by Scoorel and a long account of the heated controversy which has raged in Germany over the so-called 'Master of the *Death of Mary*,' an absurd designation, as there are several fine paintings of this subject, the unknown authors of which would be equally entitled to be thus designated. The worst of it is that the German critic who started this style of nomenclature has been imitated by a number of other writers, who have employed it to such an extent as to add greatly to the confusion.

Two of the most important notices now published are those on Vrelant and Van der Weyden. Dr. von Wurzbach has unfortunately not acquired a full knowledge of the laws to which painters and miniaturists were subject in the fifteenth century. The former alone had the right of painting in oil with a brush. Vrelant was only a miniaturist and illuminator, and therefore cannot possibly have painted the Turin Passion picture. There is a resemblance between his miniatures and Memlinc's paintings, but it is confined to the composition; the execution of the miniatures is far inferior. The compositions of earlier and contemporary painters were frequently copied, as has been shown in the case of many of the illustrations in Books of Hours, Breviaries and Missals, copied from works by John van Eyck, Bouts, Roger de la Pasture, Memlinc and Gerard David. Paintings of secular subjects being far less numerous, miniaturists found it necessary to obtain the help of painters who supplied them with sketches; these are occasionally found uneffaced on the margins of illuminated books, as are also the ciphers or marks of the miniaturists, though the latter as a rule disappeared when the sheets were trimmed by the binders. Signatures rarely occur in the miniatures; a few, however, have been discovered by Durrieu, a reliable authority, but no heed should be paid to the wild interpretation of ornaments as signatures made by F. de Mely and other dreamers.

The history of Roger Van der Weyden has yet to be unravelled, and Dr. von Wurzbach's notice, far from clearing it up, will, I fear, only add to the confusion. Until we have a reproduction of the text of all extant documents in chronological order, and separate lists of duly authenticated paintings, and of presumably authentic and attributed works, little real progress will be made.

W. H. JAMES WEALE.

THE MEDICI. By Colonel G. F. Young, C.B.  
Two vols. John Murray. 1909. 36s. net.

THE great family of the Medici is so indissolubly linked to the history of Italy, and the city of

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Florence in particular, and had so powerful an influence on the art, literature and science of their time, that a work dealing competently and authoritatively with the Medici from Giovanni di Bicci, in 1400, to Anna Ludovica, Princess Palatine, in 1743, a period of three and a half centuries of European history, could hardly fail to excite interest and awaken agreeable expectation. It was in this spirit that we received the two portly volumes, just issued by Mr. John Murray, but we must confess to a sense of woful disappointment. Colonel Young, the writer, or compiler, of these volumes, has, we believe, served with distinction in the Indian army, and bears an honoured name. It is not clear to us, however, after perusing these volumes, on what grounds he considered himself justified in exchanging the sword for the pen, and posing at the same time as an historian and an art critic. Colonel Young pleads guilty to an absence of original research, although he does not shrink at times from laying down the law with somewhat vigorous assertion. He says that his book is written for the general reader rather than for scholars. It is, however, the general reader for whose benefit writers on history and art should take special trouble to be accurate and up to date. Scholars are, or should be, able to look after themselves. The general reader requires protection, and for this purpose it is the duty of a reviewer to give the necessary warning when a book cannot be relied upon for accurate information. This is the case with Colonel Young's two heavy volumes on the Medici. He quotes copiously from other writers, many of them feminine, and would have done better to have taken from them some lessons in style, with which the gallant author is but scantily equipped.

On questions of art Colonel Young reveals his inexperience. The relations of the great Medici rulers to the art of their day is so important, that such questions can only be answered by students who are thoroughly conversant with their materials and competent to argue from them. Colonel Young is not one of these, and betrays himself as a mere amateur. He discourses at some length and with some assumption of authority on the subject of Botticelli, and on this ground he challenges with a direct negative the conclusions arrived at in certain cases by Mr. Herbert P. Horne. We hold no brief for Mr. Horne, but he is indisputably one of the most learned and patient students of Florentine art and history, and is not likely to make a statement except after exhaustive thought and investigation of authorities. Colonel Young considers that Mr. Horne has in some cases been misled, but an investigation of the Colonel's other statements on art lead us to think that if anyone may have strayed from the path, it is more likely to be the Colonel than Mr. Horne. Colonel Young accepts and

publishes, for instance, the portrait in the Berlin Gallery, which used to bear the name of *Lucrezia Tornabuoni*, and was ascribed to Botticelli, whereas this nomenclature, and even the very ascription to the hand of Botticelli have long since been abandoned.

Colonel Young would fain have us believe that the rather ridiculous portrait, called *Catherine di Medici*, which forms the frontispiece to the second volume, is a portrait of the first quarter of the sixteenth century, and anterior to the splendid costume portrait of the great queen, painted by Pourbus, who is dismissed by Colonel Young as a 'second-rate artist.' The portrait, here reproduced, appears to be one of the series of family portraits painted in 1584-6 for the Grand-Duke, Francis I, which are ascribed by Colonel Young as by Bronzino, though recent research has shown them to be the work of many different hands. The author is not much happier in dealing with Michelangelo, or Perugino, or, indeed, any artistic question at all. We would not deny to these volumes a certain amount of sustained interest. Had the material been carefully sifted and pruned, the numerous quotations from other writers omitted or reduced, and the whole brought down to the dimensions of a single volume, the work might have filled usefully a gap on the historical bookshelf. Even the plates are in many cases unsatisfactory, and do no credit to the publisher. We cannot, indeed, congratulate either the author or Mr. Murray, the publisher, on the issue of these volumes.

HENRI BONCQUET. Par Sander Pierron. Bruxelles : Van Oest et Cie. 10 fr.

THE subject of this monograph is a Flemish sculptor, born a peasant, who laboriously reached considerable reputation in his own country and died in 1908, at the age of forty. With the exception of a composition which ornamented the Belgian section of the St. Louis Exhibition, and his most admired group, *La Famille*, now in the museum at Dusseldorf, Boncquet's work is confined to Belgium, and is scarcely known elsewhere. Monsieur Pierron's estimate, though not always eulogistic, is that of a personal friend and a sincere admirer. The value of his volume is chiefly biographical and iconographical. Unfortunately his effervescent manner of writing Belgian French too often gives his descriptions an element of absurdity. From his numerous illustrations, at any rate, it is impossible to allow Boncquet the place near Monsieur Rodin, or Meunier, which he assigns to him. Boncquet was haunted by the fear lest the example of the great masters of sculpture should obscure his individual view. This fear is not the sign of robust creative power, and there is little sign of coherent personality in Boncquet's works. They are reflections from the extraneous influences which he dreaded. The



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most idiosyncratic of his works are among his earliest, and least admired. A rather awkward seated figure of a boy; a realistic eagle in the Jardin Botanique at Brussels; and a Calvary, which a generous *confrère*, Professor Walfers, caused to be executed in ivory and silver—these are all anterior to 1898, when Boncquet went to Rome by means of the Belgian *prix*. Of his middle period, *Conca*, apparently a small *alto-relievo* of which Monsieur Pierron tells us nothing; and more particularly a *cire perdue*, *Le Caïn errant*, the most remarkable of Boncquet's works, give at the most considerable promise. This was belied by many of his latest statues, and was not fulfilled by those which Monsieur Pierron admires most. *Tentation*, reminiscent of Meunier, has a certain truculent realism not borrowed from him; but Monsieur Léonce Bénédite seems to reach the acme of foreign appreciation, when he describes the group *Tourment d'Amour* 'enlacé dans une étreinte amoureuse, non sans puissance et grandeur mélancolique.' Monsieur Pierron lauds Boncquet's power of treating the curves of the female back and of indicating form under drapery. These are certainly among the sculptor's merits, though he is not conspicuous in this respect among his contemporaries. His exaggeration of muscles is apparent enough, and his attachment to awkward Flemish forms is patriotic, but it is not patriotism of this sort which constitutes the glory of Netherlandish art. In a few roccoco decorations Boncquet approaches a sort of 'chubby' attractiveness, but the realism of a cariatid is obviously out of place, however muscularly the figure is developed, if its foothold is as precarious as Boncquet's draymen's balanced on narrow beams, or clinging by the soles of their feet to the walls of Baron Edouard Empain's house in Brussels. Monsieur Pierron must be taken least seriously in his apostrophe to the *Enfant espiègle*, for its realistic truth. He forgets

that a little naked girl would be far from amused by the struggles of a pugnacious goose against her bare skin. However the monograph deserves attention because it is *définitif*, and for Monsieur Pierron's vivid and sympathetic image of Boncquet's melancholic, generous and unattractive personality. We wish that he had not been too polite to relate more of Boncquet's caustic criticisms on the English, for what he tells us is interesting, and much that Boncquet said is quite true.

### CATALOGUES

MESSRS. WALLIS AND SON'S attractive catalogue contains some two dozen carefully printed illustrations of the works by H. Fantin Latour, James Maris, and Anton Mauve which they have lately exhibited. Their exhibition has done especial credit to their taste, since the majority of the exhibits were lent by their clients who had purchased the pictures from them. The value of the catalogue is greatly increased by a prefatory criticism from the pen of Mr. Claude Phillips, reprinted from the 'Daily Telegraph,' and a selection of press notices at the end of the *brochure* adds further interest. Reproductions cannot, indeed, offer any criterion of the relative merit of pictures, but they serve as useful memoranda to those who already know the originals. Messrs. Wallis's reproductions also show clearly the artists' methods of painting. Two pages illustrating the French Gallery hung with the works in question, give an idea of the relative sizes, which do not appear from illustrations all of a similar *format*. We cannot refrain from suggesting to Messrs. Wallis that their next useful and well printed catalogue would be further improved by adding the size of each picture below the title on the fly-leaves; this would in no way interfere with the appearance of the plates.

## RECENT ART PUBLICATIONS\*

### ART HISTORY

- GAIRDNER (E. N.). Greek athletic sports and festivals. (8×5) London (Macmillan), 10s. 6d. net. Illustrated. ;  
 GARDNER (E. A.). Religion and art in ancient Greece (7×4) London (Harper), 2s. 6d. net.  
 FOWLER (J. N.), WHEELER (J. R.), and STEVENS (G. P.). A handbook of Greek archaeology. (7×5) New York (American Book Co.), 9s. Illustrated.  
 RAVENSCROFT (W.). The Comacines, their predecessors and their successors. (8×5) London (Stock), 3s. 6d. net.  
 MÜLLER (F. L.). Die Ästhetik Albrecht Dürers. (10×6) Strasburg (Heitz), 3 M.  
 CAYLUS (Count de). Vies d'artistes du XVIII<sup>e</sup> siècle. Discours sur la peinture et la sculpture. Salons de 1751 et de 1753. Lettre à Lagrenée. Publiés avec une introduction et des notes par A. Fontaine. (10×6) Paris (Laurens), 9 fr. 16 plates.  
 DER ISLAM. Zeitschrift für Geschichte und Kultur des islamischen Orients. Herausgegeben von C. H. Becker. (10×7) Strasburg (Trübner), 23 M. per volume.  
 The first part of this new quarterly, devoted to Moslem

history and civilisation, contains: 'Die genesis der islamischen Kunst und das Mshatta-Problem,' by E. Herzfeld; and 'Hinweis auf wichtige Elemente der islamischen Kunst,' by G. Jacob; etc., etc. 104 pp., illustrated.

### TOPOGRAPHICAL ANTIQUITIES

- GARSTANG (J.). The Land of the Hittites. An account of recent explorations and discoveries in Asia Minor, with descriptions of the Hittite monuments. (9×6) London (Constable), 12s. 6d. net.  
 SEYMOUR (F.). Up hill and down dale in ancient Etruria. (9×6) London (Unwin), 10s. 6d. net.  
 FERRERO (F.). The valley of Aosta. (8×5) New York; London (Putnam's Sons), 10s. 6d. Plates and maps.  
 CAGGESE (R.). Foggia e la Capitanata. (10×7) Bergamo (Istituto d'Arti grafiche), l. 4.50. 150 illustrations.  
 LANZI (L.). Terni. (10×7) Bergamo (Istituto d'Arti grafiche), l. 4.50. 177 illustrations.  
 THE BOOK OF ARRAN: Archaeology. Edited by J. A. Balfour. (10×8) Glasgow (Hopkins, for the Arran Society), 21s. net. Illustrated.

\* Sizes (height×width) in inches.

## Recent Art Publications

- DAWSON (C.) *History of Hastings Castle*. 2 vols. (11x8) London (Constable), 42s. net.  
 MOSS (F.). *The fifth book of pilgrimages to old homes*. (10x6) Didsbury (published by the Author at 'The Old Parsonage'), 21s. net. 212 illustrations.  
 MCCALL (H. B.). *Richmondshire churches*. (9x6) London (Stock), 10s. net. Plates.  
 SOLLOWAY (Rev. J.). *The alien Benedictines of York: being a complete history of Holy Trinity priory, York*. (10x7) Leeds (Jackson), 14s. net. Illustrated.  
 DVORAK (M.) and MATEJKA (B.). *Der politische Bezirk Raudnitz. Teil II: Raudnitzer Schloss*. (11x7) Prague

- (Archæological Commission), Leipzig (Hiersemann), 17 M.  
 A volume of the Bohemian topographical art-survey devoted to the history and art collections of the castle of Raudnitz, the seat of Prince Lobkowitz; 300 pp. Illustrated.  
 SANDWICH (EARL OF). *Hinchingbrooke*. (10x8) London (Humphreys), 5s. net.  
 BIOGRAPHICAL WORKS AND MONOGRAPHS  
 MALAMANI (V.). *Rosalba Carriera*. (10x7) Bergamo (Istituto d'Arti grafiche), 10l. Illustrated.  
 HYMANS (H.). *Antonio Moro: son œuvre et son temps*. (11x9) Brussels (van Oest), 25 M. Autotype plates.

## ART IN FRANCE



HE Pavillon de Flore, until lately occupied by the Ministry of the Colonies, has been handed over to the architect of the Louvre and the work of transformation has begun. It will be a long time before it is finished; the requirements of a Ministry are very different from those of a museum and the interior of the building will have to be entirely re-arranged. At present that part of the first floor which is nearest to the existing galleries is being prepared for the reception of the Chauchard collection, which, it is hoped, will be opened to the public about November. It was originally decided, as THE BURLINGTON MAGAZINE announced at the time, to place the Chauchard collection in the Salle du Jeu de Paume, where the exhibition of One Hundred Portraits was held last year; but the architect decided that the building was unsuitable for the reception of a collection which would probably remain there for some years, and that the cost of rendering it suitable would be too great to make the undertaking worth while. Hence the change in the arrangements. But the installation of the Chauchard collection in the Pavillon de Flore will be only temporary; it is intended eventually to house the whole of the modern French school, including the Thomy-Thierry and Moreau-Nélaton collections, in the Pavillon, and this will involve a re-arrangement of the Chauchard collection. That, however, will be an affair of two or three years, in all probability. The present aim of the administration is to put the Chauchard collection at the public disposal as soon as possible.

Some considerable time ago it was announced in these pages that a certain M. Druet, an amateur sculptor of eccentric habits, had bequeathed to the Louvre his collection of works by Turner. For certain reasons I have until now said no more about the matter, but, as the collection has recently been sold by auction, there is no longer any reason for silence. When, after the announcement of the bequest, M. Leprieur first visited the collection, he came to the conclusion that it consisted of

forges, and forgeries for the most part of a childish and contemptible kind. A large number of the pictures were bad copies of well-known works by Turner in the National Gallery and elsewhere; the others were clumsy imitations. Nevertheless, certain influential members of the purchasing committee of the Louvre were favourable to the acceptance of the collection; happily, the energetic opposition of M. Leprieur and his colleagues in the department of painting won the day, and the bequest was refused. Thereupon a campaign was begun in certain papers against the administration of the Louvre, and M. Arsène Alexandre declared in the 'Figaro' that the nation had lost a collection of masterpieces. As has already been said, the masterpieces were lately dispersed; they realised an average of about £5 or £6 each, although some of them were large and important canvases.

In this connection the fact may be recalled that Turner's picture, *Rockets and Blue Lights*, recently sold for a huge sum in New York, was offered to the Louvre a few years ago by M. Sedelmeyer for a comparatively small sum, about £3,200, if I remember rightly. The Keeper of Pictures and his colleagues were unanimously in favour of the purchase, but were over-ruled by the committee. Almost immediately afterwards M. Sedelmeyer sold the picture for £10,000, and it has now been sold at auction for nearly three times that amount. The Louvre is still without a genuine work by Turner, and is likely to remain so unless and until a Minister of Fine Arts arrives with the courage to sweep away the purchasing committee. If it is considered that the responsibility of buying for the Louvre is too great for a single individual, surely it might safely be entrusted to the keeper of each department and his assistants, subject to the approval of the Director of the National Museums and the Minister of Fine Arts, who must, in any case, have the last word. The present system is making the purchase of any important picture almost impossible.

The monument to Waldeck-Rousseau, which has just been unveiled, is erected in the gardens of the Louvre facing the end of the south wing of the palace. It is the work of M. Marqueste,



member of the Institute, and is an eminently official production as dull as most of its predecessors, which does not increase the artistic wealth of Paris.

The precarious situation of some of the ancient churches of France is causing considerable anxiety to those who are concerned for the preservation of these artistic monuments of the past. The question is a political as well as an artistic one and its political side does not concern *THE BURLINGTON MAGAZINE*, but the situation can be made clear only by a statement of the facts. As everyone knows, the Separation Law gave the permanent use of the churches to those religious bodies which had previously occupied them on condition that they maintained the fabrics and that they formed associations in accordance with the Law. The Jews and those Protestant bodies that had previously been recognised by the State formed such associations and now maintain the churches of which they have the use. But the great majority of the churches—and almost all of artistic value—were used for Catholic worship, and no Catholic associations were formed. The public authorities (usually the Communes), to which the churches belong, are obliged to leave them at the disposal of the Catholics, but the latter are not permitted by their superiors to make any agreement or lease with the public authorities, with the result that neither they nor the public authorities are legally responsible for repairs. The most important church buildings, including all cathedrals, have been scheduled as national monuments under the Law of 1887, and they are in no danger. But the number of ancient churches is so great that those considered to be of least interest were not scheduled. Many a country church, which, without being specially remarkable, is worthy of preservation from a purely artistic point of view, is in danger of crumbling to ruins. In many cases, of course, the Catholics are maintaining the churches of which they have use, but there are many cases where they are not doing so. Indeed in a large number of parishes there are practically no Catholics; sometimes in such places the church is closed, some-

times it is attended by half-a-dozen people, who cannot possibly afford to maintain it, and the diocesan authorities cannot do more than provide a bare subsistence for the priest. Already a Grisy-Suisnes (Seine-et-Marne), a village of 1,100 inhabitants, the church, which had been closed for a long time, has been demolished by the Commune; it was, I understand, a modern building of no artistic value, but had it been other than it was, it might have been demolished all the same. The recent case of Montchauvet in the same department is much worse; the Commune, on the ground that the tower was going to ruin, had it blown up by dynamite and it fell on and destroyed the choir of the twelfth century. The solution of this question is a political problem which bristles with difficulties, but somehow or other a solution ought to be found which will preserve from ruin all the churches of artistic value. Private initiative is already doing something; a committee has been formed for the purpose of undertaking the repairs of these churches which are neglected.

The death, at the age of seventy-six, of M. Georges Berger is a great loss to the Union des Arts Décoratifs, of which he was one of the founders and had been president from the first M. Berger, who belonged to a well-known Lutheran family, was a very successful engineer, who had been interested in art from an early age. He was *commissaire-général* of the Paris Exhibition of 1889 and took an active part in many other exhibitions, notably in the Cent Portraits last year, of which he was president. The Union des Arts Décoratifs, which owes its existence largely to his efforts, has done a great and valuable work in the foundation of the Musée des Arts Décoratifs, perhaps the only example of a museum of such importance founded and maintained by private enterprise, though with the approval and support of the State, which placed at the disposal of the Union the Pavillon de Marsan in the Louvre. M. Berger was also president of the Société des Amis du Louvre, a member of the Institute (Académie des Beaux Arts), and a Grand-Officier of the Legion of Honour.

R. E. D.

## ❧ ART IN GERMANY, AUSTRIA AND SWITZERLAND ❧



ALL steps towards checking the growing popularization of art are worthy of being noticed, whether one is in sympathy with such restrictions or not. I have already mentioned that the authorities at Munich proposed to charge admission to the Gallery (Alte Pinakothek); that change has now been established, and from the

middle of July onward there will be no less than four pay-days a week as compared with none in the past.

Progressing with his work of rehanging the pictures in the old Pinakothek at Munich, v. Tschudi has now reached the two rooms at the north end of the building, which contained pictures of the Netherlandish and French schools. These rooms are side-lighted and each has had hitherto a large north window. The important

## Art in Germany

change, in my opinion, has been the fact that v. Tschudi walled up these north windows and re-opened in each room an east and west window, which had for decades been walled up. The prejudice in favour of a dead northern light (in side-lighted rooms) has been as widespread among our Museum people as it is indefensible. Over and above having now more light than they had before, the two rooms mentioned above at Munich now have quite a different quality of light. It is variegated, active, and full of character, as opposite to the dull north light that throws a benumbing pallor over all the paintings it falls upon and leaves them dead and cold.

As one reads the reports of one Museum after another being altered and rehung at an astonishing pace, doubts arise as to whether there is not just at present too much of this re-arrangement, and whether it might not be as well to leave well alone. This occurred to me upon hearing that the Cologne Museum has been again rehung the other day. For decades the very interesting Museum at Cologne was in a most lamentable condition. There was an indifferent genre-painter who had been entrusted with the duties of director, and he was so strangely blinded to the real treasures preserved in the building that he gave up his best rooms to wretched work of the first half of the nineteenth century and to silly exhibitions of the Kunstverein, while the paintings of the Old Cologne Schools were relegated to dark rooms on the ground floor and minor side cabinets. When Aldenhoven became director at Cologne this was changed—changed after years of reflection, experimenting and careful thought, not in the rapid, offhand modern manner. When he had finished his work the characteristic local treasures of the gallery, the panels by the so-called Master Wilhelm, Master Wynrich, Stephan Lochner, the Master of *The Life of Mary*, the Master of *St. Bartholomew*, and many others down to Barthel Bruyn were to be found in the best suite of rooms arranged in a manner which could not have been improved upon. I can imagine that in course of time it was found necessary to clean and perhaps redecorate these rooms: but I cannot imagine in what way they could have been *changed* and at the same time improved. Aldenhoven was, in every way, a very remarkable director, who has scarcely had the tribute paid him which was his due. He was reticent and did not attract the homage which many of his contemporaries, who actually achieved much less, succeeded in attracting. He was the first in Germany, to my knowledge, who arranged a Roman room in his house—the aim of many a director of museums of antiquities. And though his establishment was one of the most varied in the country, he seemed to succeed equally well with the arrangement and administration of every department.

The influx of ultra-modern work is still progressing at the Cologne Museum, and the newest acquisition is a self-portrait by Max Liebermann.

A society of Artists connected with the Decoration of Books has been formed, with its headquarters at Leipsic, where the majority of its members live. Such excellent black-and-white artists as Franz Hein, Emil Orlik, V. Cissarz, E. R. Weiss, and W. Tiemann belong to the new society, and they have conferred honorary membership upon Max Klinger. The society has a special exhibition of its work now open at Brussels, in the German Department of the World's Fair.

An exhibition of drawings by French masters of the eighteenth century, at the Städel'sche Institut in Frankfurt-on-the-Main, has brought to light some remarkable treasures, of which no one seems to have had any knowledge hitherto. There are shown no less than thirteen Watteau drawings of superior quality; fifteen by Boucher; half-a-dozen by Fragonard, among which *The Education of the Children of the Duchess of Chambord* is especially remarkable; ten by Greuze, whose inferiority to the masters named appears most evidently in this connection; as does also that of Hubert Robert, by whom there are eight fantastic sketches of ruins, betraying an unevenly balanced, romantic disposition. Among masters represented by very good single sheets, I note de Boissieu, Lancret, Lavreince, Le Prince, Pater, and also some of the famous illustrators like Moreau *le jeune*.

The municipal council of Mannheim has granted the means to establish a seminary for the study of the History of Art, as an annexe to the Print Department at its Museum. It will be an institution where all available photographs and all books and magazines pertaining to art will in course of time be collected, so that students of art will be enabled to pursue special researches there.

Two Swiss Museums, those of Neuchatel and Solothurn, have just published new scientific catalogues, each containing about 500 works of art. Both catalogues are illustrated. A new edition of the Zurich Museum Catalogue has also been published lately.

The Gallery at Budapest has acquired as a gift from Dr. H. Sternberg five important old paintings, among which a family portrait by that delightful artist Thomas de Keijzer, is perhaps the most important. There are further a *Descent from the Cross*, containing ten figures, probably by a Swabian artist of the commencement of the sixteenth century, a *Gathering of Soldiers and a Girl*, by Joos van Craesbeck, an *Interior of a Church*, by Emanuel de Witte, and an excellent *Still Life*, painted in warm colours by Jan de Heem.

The Maillinger Collection at Munich has once more opened its doors, and this time exhibits a series of paintings and drawings by artists who lived during the reign of Ludwig I (1825-1844).





THE PERSIAN SIBYL, ALFRED TOOMBS, 1870  
ROBERT BOY COLLECTION, NEW YORK



THE PERSIAN SIBYL, ALFRED TOOMBS, 1870  
ROBERT BOY COLLECTION, NEW YORK









(3) PORTRAIT OF A GIRL, ATTRIBUTED TO REMBRANDT, ROBERT HOE COLLECTION, NEW YORK



(4) PORTRAIT OF VIOLLI, ATTRIBUTED TO CHARLES DIX, ROBERT HOE COLLECTION, NEW YORK



## Art in Germany

Many interesting works are included, but the majority have been acquired with a view to illustrating the history of civilisation, rather than as pure works of art.

The Kunsthalle at Hamburg, which has once before received an important collection of foreign work as a bequest, has experienced the same good fortune again recently. Baron John Henry von Schröder, who resided last in 'The Valley,' near Windsor, bequeathed his modern gallery to Hamburg. Among the best known paintings of this

collection I will mention Gerome's *Phryne*, Ary Scheffer's *Francesca da Rimini*, landscapes by Calame, Corot, Daubigny, Troyon, with other pictures by Gallait, Alma-Tadema, H. Leys, Munkácsy, Meissonier. The gallery contains also work by well-known German masters: for example, *The Smithy*, by A. von Menzel; *Hungarian Soldiers*, by Pettenhofen; Animal pieces by T. Schmitson, others by A. Achenbach, L. Knaus, Gude, Lessing, Schreyer, etc.

H. W. S.

## ART IN AMERICA

### PICTURES IN THE ROBERT HOE COLLECTION



WIDELY known as a collector of books and manuscripts, the late Robert Hoe was an eager accumulator in many fields. His house was overcrowded with porcelains, watches, clocks of the good periods, fine old silver, English, German and French ivories, enamels, painted fans, beside the miniatures, prints and drawings that lay near his main specialty. The sheer surplusage and casual bestowal of these miscellaneous objects prevented even *habitués* of the house from fully realizing their importance; the residuum of really fine objects that will come into the auction room next season is unexpectedly large. My task is to describe a few of the best pictures. In all, Mr. Hoe possessed something more than a hundred pictures by or attributed to old masters, and representing every school. The selection was somewhat casual, but the preponderance of French paintings of a decorative character shows the ruling motive. Mr. Hoe wished on his walls some reminder of that charming period which was so fully exemplified on his bookshelves and in his cabinets. No catalogue was ever made by the owner, so the few attributions that exist are those of the vendors, while many canvases of interest are without ascription of any kind. I am unfortunately obliged to transcribe my notes far from books and museums, and can only indicate tentatively certain things that deserve the attention of specialists in the various fields.

The Italian pictures are few. The earliest is a delightful product of Filippo Lippi's atelier (Plate I, fig. 1), a *Madonna and Child with the Infant St. John and Two Angels*. It is in admirable preservation, the pale lapis blue of the mantle and the rose of the tunic affording a blithe contrast with the general amber tone of hair and flesh and the gold background. The type of the Madonna, the

arrangement before a rose-espalier, the whole look of the thing recalls that minor class of work which Mr. Berenson has associated with Pierfrancesco Fiorentino. Many will feel that all this work is merely the output of a Fiorentino shop analogous to that of Neri di Bicci, but a little more alive to current progressive tendencies.

A half-length picture of two women on a balcony by Goya, is the sole representative of the Spanish school. It is of his early time, admirably vivacious in expression, and executed with remarkable bravura.

Of two minor pictures of the early Flemish school, one a triptych *The Virgin Enthroned with Saints and Donors*, with glimpses of a fine landscape worked out with the suave fidelity of a Patinir, is ascribed to Jacob Cornelisz, but the types, arrangement and architectural detail, point to an inheritor of the Memlinc-David tradition. Gerard David is plainly the leading influence of the other, an interesting panel, *Esther Kneeling before Ahasuerus*, but there is also some infusion of a severer manner, possibly that of Dirck Bouts. Of a familiar, somewhat Leonardesque *Virgin and Child*, (versions in the galleries of Antwerp and Berlin, the Van Horne Collection, Montreal, and elsewhere) which has been ascribed to the later period of The Master of *The Death of the Virgin*, Mr. Hoe possessed a very engaging example. It insists less than many on the landscape and architectural accessories. I may record a doubt whether this Italianate artist is to be identified with the Master of *The Death*. By that master, Mr. Hoe had a surer example, the familiar *Holy Family*, in which Joseph appears at the window, in a broad-brimmed hat. But this version, hard in workmanship, is presumably an old replica of this favourite subject. To the transition time and possibly to a Franco-Flemish artist should be ascribed two very interesting ideal heads, one of which is labelled as *The Persian Sibyl* (Plate I, fig. 2), the other on a large panel and of similar but cruder workmanship, apparently being a Magdalen. Some hint of the delicacy of Gerard David has

## Art in America

led to the ascription of these heads to his imitator, Ambrosius Benson, a rather misty personage who is credited with the 'half-figures.' I find no reason for this ascription. I would call attention to the remarkable jewel worn by *The Persian Sibyl* and would suggest to iconographers that in this delicate head with its chestnut hair, we pretty certainly have an idealized portrait of some royal personage living about the middle of the sixteenth century.

In the Dutch school we may pass an unusual and uninspiring conversation piece signed by Dou, and proceed to the masterpiece of the collection, the *Young Girl holding out a Medal on a Chain*, by Rembrandt (Plate II, fig. 3). This charming picture was listed by Dr. Bode, No. 303, from whom we learn that it formerly was in the Cottrell Dormer and the Sir Charles Robinson collections. It is painted with that beautiful suavity which Rembrandt practised for a few years about 1650, before passing to the coruscating impasto of his latest manner. Its nearest analogue is the portrait in the Chicago Museum, which is dated 1645. Certainly the *naïveté* of childhood has rarely been so sympathetically seized. The little girl has the awkward grace of frankness accompanied by just a remnant of shyness. There is a delicious hesitation of mood which we find again in Sir Joshua's *Strawberry Girl*.

On the whole, the finest picture of the French school is the oldest, an *Infancy of Bacchus*, ascribed to Poussin. It is a charming thing; the keenly blonde bodies of satyrs, nymphs and children seem to irradiate light through the shadowy space under an arbor, from which to right and left one looks out on the softest of rolling landscapes. At first sight the brightness of the flesh tints, a marked smoothness and swiftness in the brush-strokes, and the atmospheric fusion of the landscape might make one question the attribution. Again, the fact that the sleeping nymph is obviously adapted from a Titian *Bacchanal* now in the Prado, might lead one to suspect the work of some clever executant, an adapter of Luca Giordano's type. Closer inspection of the picture reveals, however, a firm, masterly accent, and a beautiful thoughtfulness, that bear out the ascription, while the intensely blonde colour finds a parallel in Poussin's *St. Erasmus* of the Vatican. The picture has been enlarged for use as a *dessus-de-porte*. It may have been one of a series, and, if so, its fellows should be recognizable from the absence of Poussin's severer and later tonalities.

An excellent portrait by Mignard, two three-quarter lengths of great ladies travestied as peasants, very near Coypel in style, a buxom dame as Ceres from Nattier's atelier, a dry but brilliant portrait of an old lady by Drouais can only be mentioned. The Gallant School, in its speciality of coquettishly contrived semi-nudity, is

represented by a single capital example: *The Toilet*. This beautifully executed oval is ascribed to Boucher. A certain over-emphasis of the sensuous appeal, the flexibility and variety of the handling, a lack of formula, and general exuberance, will inevitably recall Fragonard. My knowledge of these masters is too light to permit more than a suggestion that the attribution needs scrutiny.

Perhaps the most interesting example of the French school is the very distinguished *Portrait of Viotti*, the musician, which is ascribed to Chardin (Plate II, fig. 4). This is not merely an admirable characterization, quiet, solid, self-assured, but also a very beautiful bit of colour. Against the warm gray bloom of the background, the silvery hair, the slightly brownish flesh, the dull olive of the coat, the muted vermilions of the upholstery with a surrounding glint of silvery gold, seem so many variations upon a single tone. The textures are firmly expressed but not obtruded; the whole thing has a powerful, yet placid *justesse*, that, despite our scant evidence for Chardin as a portraitist, gives considerable credit to an apparently ambitious ascription. A freely painted *Head of a Girl* by Greuze in his latest period completes the major items of the French list.

Mr. Hoe's assemblage of pictures was typical of a transition time in American collecting. His first concern was books and manuscripts. In collecting pictures he was alternately influenced by decorative motives, by curiosity, and by such opportunity as presented itself. In general his purchases in this field, in which he professed no special competence, testify to a shrewd sense of quality. But there seems to have been no temperamental link between his acquisitive moments, therefore his pictures do not possess the unity of effect which should mark a truly great collection. Yet the country may be counted lucky in which the occasional activities of men of action are exercised in so respectable and interesting a field.

FRANK JEWETT MATHER, JR.

[While publishing the above interesting notes on the collection formed by the late Mr. Robert Hoe, we think it our duty to state our own opinion as to some of the paintings described, so far as can be judged from the photographs, which we have received. We find it difficult to believe that the *Portrait of a Girl* (Plate II, fig. 3) is a genuine painting by Rembrandt. The *Persian Sibyl*, (Plate I, fig. 2), appears to be a copy from the similar figure in a picture attributed to Mostaert in the Antwerp Gallery, while this latter figure in its turn seems to be adapted from a well known portrait of Jacqueline of Bavaria, in the same Gallery. The portrait of Viotti, the musician, (Plate II, fig. 4) may be rightly named, but seems too weak, affected and obvious for so great a man as Chardin.—ED.]







THE MOCKING OF CHRIST  
BY HIERONYMUS BOSCH



## EDITORIAL ARTICLES

### 4. MUSEUM DIRECTION AND BUREAUCRACY

**T**HE recent appointment of Comm. Ricci as Director-General of the Fine Arts Department of the Ministry of Education, in consequence of the action of the Government, is a case of extreme import in view of the administration of the public museums and art galleries in our civil country as well as in Italy. Comm. Ricci has for some years past been regarded as the most energetic, well-informed and progressive administrator in Italy, apart from his great reputation for artistic and technical connoisseurship. Parma, Milan, Florence, and especially his native city of Ravenna, can all testify to his wholesome and stimulating influence. When it was known that Corrado Ricci had consented, against his will, to become Director-General of Fine Arts under the Ministry of Education at Rome, there were some who not only regretted that the pressure of official duties would withdraw him from his useful activity as an organizing director, but feared that a man of his robust and independent temperament would have some difficulty in acting as a mere subordinate to such statesmen as the teetotum of fortune might whirl for a few months or so into the Government post of Minister of Education. This has unhappily been the case, for we learn that a recent Government inquiry into the administration of the Fine Art Department has resulted in a recommendation that the Director should not be a mere subordinate, but a member of the Government. The resignation of Comm. Ricci was an inevitable result, and, much as it is to be deplored, we cannot help congratulating him on stepping from an onerous position.

Now we regret to find from the attitude of the Government, as well as from the tone of certain busybody politicians, that a similar attitude is held in some quarters as to the duties and position of a Director of a public museum or art gallery and the subordinate officials thereof—namely, that the Director should be a mere administrator and the subordinate officials on the footing of Civil Service clerks. The whole question of the supervision of the fine arts is a matter which has been extremely difficult, and one which politicians of all parties have done their best to shirk. The staffs of our national museums and art galleries are usually a branch of His Majesty's Civil Service, as opposed to the naval and military services, but they have not been allowed this branch of the Civil Service to be brought into the same position as those of the other services.

To become an expert in the fine arts or in archaeology, fitted to hold a position of national trust, requires a peculiarly sensitive temperament and the further advantage of a specialized early training. The growth of these faculties can only be promoted by continuous contact with the objects of interest. The training is, in fact, as much scientific as artistic, a point too often overlooked by those who look upon all questions connected with art as the province of the *dilettante*. It is essential, therefore, to the building up of an efficient museum staff, that the younger members, who are learning their





## EDITORIAL ARTICLES

### ❧ MUSEUM DIRECTION AND BUREAUCRACY ❧

**T**HE report, recently received from Rome, that Comm. Corrado Ricci has found himself compelled to resign his important office of Director-General of the Fine Art Department at the Ministry of Education, in consequence of the action of the Government, is one of extreme import in view of the administration of the public museums and art galleries in our own country as well as in Italy. Comm. Ricci has for some years past been regarded as the most energetic, well-informed and progressive administrator in Italy, apart from his great reputation for artistic and technical connoisseurship. Parma, Milan, Florence, and especially his native city of Ravenna, can all testify to his wholesome and stimulating influence. When it was known that Corrado Ricci had consented, against his will, to become Director-General of Fine Arts under the Ministry of Education at Rome, there were some who not only regretted that the pressure of official duties would withdraw him from his useful activity as an organizing director, but feared that a man of his robust and independent temperament would have some difficulty in acting as a mere subordinate to such statesmen as the teetotum of fortune might whirl for a few months or so into the Government post of Minister of Education. This has unhappily been the case, for we learn that a recent Government inquiry into the administration of the Fine Art Department has resulted in a recommendation that the Director should not be an expert, but a mere administrator. The resignation of Comm. Ricci was an inevitable result, and, much as it is to be deplored, we cannot help congratulating him on escaping from an intolerable situation.

Now we regret to find from the attitude of our own administrators at the Board of Education, as well as from the tone adopted by certain busybody politicians, that a similar estimate is held in some quarters of the duties and position of a director of a public museum or art gallery and the subordinate officials thereof—namely, that the director should be a mere administrator and the subordinate officials on the footing of Civil Service clerks. The whole question of the supervision of the fine arts and of archaeology from the national point of view has always been extremely difficult, and one which politicians of all parties have done their best to shirk. The staffs of our national museums and art galleries naturally form a branch of His Majesty's Civil Service, as opposed to the naval and military services, but an unfortunate lack of foresight has allowed this branch of the Civil Service to be brought under the same regulations as those of the great mechanical spending departments of the State, and at some considerable disadvantage.

To become an expert in the fine arts or in archaeology, fitted to hold a position of national trust, requires a peculiarly sensitive temperament and the further advantage of a specialized early training. The growth of these faculties can only be promoted by industrious application on the part of the individual, assisted by a healthy and invigorating environment, and the possibilities of acquiring knowledge by direct contact with the objects of interest. The training is, in fact, as much scientific as artistic, a point too often overlooked by those who look upon all questions connected with art as the province of the *dilettante*. It is essential, therefore, to the building up of an efficient museum staff, that the younger members, who are learning their

## *Museum Direction and Bureaucracy*

business, should not be treated as mere clerks, employed for a certain salary for a certain number of hours in the day, but should be given as much assistance and encouragement as may be possible in travel, writing, visiting other collections and interchange of ideas with other persons at home and abroad who may be working on the same lines. There can be no qualification for the directorship of a great national museum or art gallery other than that of first class expert knowledge united to a capacity for business and administration, and of these requirements that of expert knowledge is the most essential, since it is the one which cannot be supplied by subordinate assistance. To expect men, or women, who have devoted their life to the acquisition of expert knowledge, literary, artistic, or antiquarian, to serve under a mere administrator, who is himself nothing but the instrument of a government official, whose attention is mainly occupied elsewhere, is to encourage indifferent and uninspired work, and discourage original enterprise and invention. Yet something of this sort has been, and is being, if we are correctly informed, attempted in the case of the Director

and staff of the Victoria and Albert Museum. It was a freak of malicious fortune which separated this great national art-museum from its companions at the British Museum and the National Gallery and brought it under the administration of the Board of Education. We do not wish at this juncture to enter into any detailed criticism of the administration of the Board of Education, but only to utilize the circumstances of Comm. Ricci's resignation to point a moral for our own Government. We would note, however, that under a more liberal and wide-minded system of administration the British Museum, to take one instance only, has been the *alma mater* of a number of devoted and energetic public servants, whose practical work and writings have greatly enhanced the prestige of the whole nation. To this fact the pages of this magazine can afford some special testimony. In the interests of the nation we may therefore hope that His Majesty's Government may take into consideration the circumstances which have led to the resignation of Comm. Ricci, and avert the danger of any such conditions occurring in this country.

THE FIRE AT THE Brussels Exhibition is serious, not so much from the destruction entailed as for the effect it may have upon collectors. The dangers which this catastrophe brings vividly to mind may fortify owners in a not unnatural disinclination to part with their treasures. One can only hope that such precautions will be taken in future as to reassure them entirely. It was an intense relief to hear that the great collection of seventeenth-century Flemish paintings was not even endangered, but a considerable number of historical treasures from private collections are lost. Several firms who had spent large

sums in demonstrating at this exhibition the excellence of British furniture are heavy losers. Messrs. Gill and Reigate have lost some irreplaceable sixteenth-century woodwork, and some carvings from the hand of Grinling Gibbons, lent by Messrs. White, Allom and Co., were also burned. The collections of early English pottery lent by Messrs. Wedgwood and others, and Messrs. Waring and Gillow's Oriental carpets have been entirely destroyed. Although the pecuniary loss may be covered by insurance, this is but imperfect compensation, and the exhibitors will have general sympathy.



# THE MOCKING OF CHRIST, BY HIERONYMUS BOSCH

BY CLAUDE PHILLIPS



**J**EROME VAN AKEN, or Hieronymus Bosch (he generally signs himself Jheronimus Bosch), is, and always has been, one of the most famous of the Netherlandish masters, his renown extending south as well as north of the Alps. In 1504 we find him painting for Philip le Beau, 'pour son très noble plaisir,' a *Last Judgment*, of vast dimensions, which has never yet been identified, but would seem to have been the most important of his works. The *Anonimo* of Morelli in 1521 saw and described in the house of Cardinal Grimani three notable works by Bosch: a 'Hell'; a picture of 'Visions' (*delli sogni*); and a symbolic piece with Fortune, and the Whale swallowing Jonah. The two well-known triptychs, one with *St. Jerome, St. Anthony and St. Aegidius*, the other with the *Martyrdom of St. Julia*, both of them now in the Imperial Gallery of Vienna, were originally in the Sala del Consiglio dei Dieci of the Doge's Palace at Venice. Giucciardini quaintly describes our master as: *Girolamo Bosco di Bolduc* (Bois-le-Duc), *inventore nobilissimo et maraviglioso di cose fantastiche et bizarre*. Philip II of Spain, as all the world knows, was an enthusiastic admirer and collector of his works.<sup>1</sup> Indeed, we must even now go to Madrid and the Escorial if we would study Bosch at the fountain-head. The least authentic examples of his art, or, at any rate, the most frequently questioned, are those which we find in the galleries of Amsterdam, Antwerp and Brussels. Curiously enough, for all his fame and his influence, the chief museums of Europe had until lately made no special effort to acquire authentic examples of his work. The Kaiser-Friedrich-Museum has lately been enriched with two indubitable specimens of Bosch in his most easily recognizable phase, but even now he is unrepresented in the Louvre, and absent, too, from the National Gallery. It may be that the difficulty of distinguishing between the real man, his many copyists, and his even more numerous imitators, has made the directors of State galleries cautious, not to say timorous. It is no secret that with the dealers and their patrons the commercial value of the great Netherlandish humorist has not hitherto been proportioned to his universally recognized genius. It is the fate of some masters—Bosch in their number—to be placed in conspicuous niches in the Temple of Fame, and yet not coveted.<sup>2</sup>

It is a question whether any Netherlandish painter has exercised a greater influence, or has with such marvellous audacity, both of conception and execution, created a style. Indeed, he may be said to have revealed to themselves new, and by none other dreamt of, aspects of his fellow-countrymen. His art conveys ever the impression of a wonderful improvisation, of a vision so intense, of a fantasy so unbridled, that it must needs have its way. Too often, indeed, through the most serious, the most poignant expression of subjects, in themselves lofty and tragic, there is forced to the surface, as it were against the will of the painter, an element of the grimly humorous, the irresponsible, even the Mephistophelian.

A path to realms unknown was made by Bosch for Peeter Brueghel, who, albeit one of the greatest and most imaginative of all Netherlandish painters, but for his predecessor would never have found that path, or himself have become the head of a school. Was not one of the most important works of the latter, the *Fall of Satan and the Rebel Angels*, of the Brussels Museum (painted as late as 1562), until quite recently catalogued as a Bosch, and generally accepted as one of his representative works? Even soaring originality, even winged fancy that knows no law but its own, must have a starting point: and I accordingly incline to trace the beginnings of the fantastic master of Hertogenbosch in that wonderful panel, *The Descent into Hell*, of the Louvre, once tentatively attributed to the early time of Bosch himself, but now, with its pendant, *The Ascension to Paradise*, in the Lille Museum, assigned—at any rate by French students and historians of this period—to Dirck Bouts.

It would be vain to seek for an exact parallel to the genius and the art of Bosch in his own time. Not indeed in form, technique, or expression, but assuredly in the peculiarity of its morbid visionary quality, its commingling of grim humour with tragic pathos, its sinister element of cruelty and blood-lust, that art is intensely modern. Not only is this uncanny poet-humorist the precursor of Peeter Brueghel, and through him of so many among the farce-loving realists of the seventeenth century—Brouwer, Teniers, Adriaen van Ostade, and Jan Steen in the number—but he reveals four hundred years in advance of his time a strain of that morbid, neurasthenic, yet genuinely poetic fantasy which distinguishes not a few of his fellow-countrymen to-day, and strongly differentiates them from their essentially normal and healthy ancestors, the great 'small masters' of the seventeenth century. And, even at the risk of being laughed at, I will venture to point to certain similarities of genius, and, above all, of temperament, between Bosch and the fantastic Goya, who, by the way, must have been well acquainted with

<sup>1</sup> Dr. A. von Würzbach, 'Niederländisches Künstler-Lexicon, I Band. Leipzig. 1904-6.

<sup>2</sup> Another case in point is that of Adam Elsheimer, who is recognised as a precursor, a master in the true sense of the word; and yet neglected. The National Gallery, for instance, possesses as yet no indubitable example of his art; the private collector as a rule passes him by.

## ‘*The Mocking of Christ*,’ by Hieronymus Bosch

the Netherlander’s most characteristic works, then as now to be found in Spain.

The main object of these notes is to introduce the very remarkable panel, *The Mocking of Christ*, which is here reproduced.<sup>3</sup> It appeared quite unexpectedly, a few months ago, in the curiously heterogeneous and yet singularly interesting Stainton collection dispersed at Messrs. Foster’s auction-rooms. There catalogued as ‘Early German School,’ it was nevertheless at once recognized by a number of connoisseurs as that rare thing, a work, genuine beyond the possibility of doubt, of Hieronymus Bosch—and one moreover of which no exact repetition or copy was known to exist. A hot competition resulted in the picture becoming the property of the present owners<sup>4</sup> at a price higher than has ever yet been publicly paid for an example of the painter. There are so many imitators, Netherlandish and even German, of the pseudo-Bosch class that the revelation of an example strongly characteristic of this strangely repellent yet strangely captivating artist, exceptionally representative, indeed, of his psychical standpoint and his technical style, must rank as an event of genuine interest. This subject, *The Mocking of Christ*, was obviously a great favourite with Bosch, and at least four panels from his brush exist in which with mingled pathos and irony he has presented it; none of these, however, save in spirit, showing the remotest resemblance to the panel now, for the first time, introduced to the public. The best known of these pictures is the circular panel at the Escorial,<sup>5</sup> a work with few and comparatively large figures, of an intensely tragic force, and, in the presentment of the passive yet threatening Christ, of an unusual dignity. Repetitions of this are to be found in the museum of Valencia and the Gildemeester collection at Amsterdam respectively. Similar in the general conception, and yet marked by certain profound and essential differences, is the oblong panel, *Christ Mocked*, which was reproduced in the pages of this magazine as the property of Mr. W. B. Paterson, and has now, I believe, passed into the collection of Mr. J. G. Johnson, of Philadelphia.<sup>6</sup> In this variant the composition is different, the rhythm quieter, the drama not so much one of outward action and outward expression. The Christ, above all, is here much more subtly treated—a dreamy aloofness replacing the concentration of woe and foreboding that makes His countenance so tragic in the panel of the Escorial. To compare things which outwardly are wide apart as the poles: the relation of Christ to His tormentors is much the same in

Mr. Johnson’s picture as it is in Giorgione’s *Christ and the Executioner*, in the Church of S. Rocco at Venice. And thus we come easily to the newly-revealed *Mocking of Christ*. It is much smaller than the pictures above enumerated, which are all more or less of the same size though not of the same shape. Here we have in perfection the strange *staccato* technique of Bosch, the peculiar flatness of modelling that gives a section only of the heads, the silhouetting of weird profiles and forms against space, the fierce, jagged rhythm made up of jerks and spasms, and, even in its intervals of apparent repose, marked by a nervous tension strained to the point of frenzy. To understand the picture one must not merely realize the dramatic significance of this rhythm, imperfectly transposed as it is into black and white, but imagine the colour that so heightens it and intensifies the drama: the rich, now muted, gold ground against which the slender brown pillars are marked; the great grey-white staircase and bridge that divides the priests and elders above from the soldiers of the governor below; the tragic colour-scheme, with its prevailing flame-colour shot with yellow in the lights, its reds, its browns, its blacks, its dark ominous greens that have no freshness or consolation in them—the whole array, indeed, of the hues that make up the fires of hell. Wonderful is the contrast between the surging movement, the loosened rhythm in the throng of the priests and elders and the tense rhythm, the dynamic force, even in enforced immobility, of the soldiers and people below. Not one moment alone is chosen for representation; the whole scene, its successive stages concentrated into one, is shown. ‘But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate saith unto them, What shall I do with Jesus which is called Christ? They all say unto him, Let Him be crucified’ (St. Matthew, cap. 27). And with this main episode is combined the later stage of the world-drama which is the outcome of it: ‘And when they had plaited a crown of thorns they put it upon His head, and a reed in His right hand; and they bowed the knee before Him, and mocked Him, saying, Hail! King of the Jews!’

And here we come upon a most singular, because obviously wilful, departure from the texts. In the version of the Escorial, and in the subtler if less dramatic variant of it which is owned by Mr. Johnson, Bosch has correctly and with legitimate dramatic effect placed the reed in the unresisting right hand of Christ. Here by an insolent soldier it is placed in the right hand of the fatuous Pontius Pilate, at the very moment of his appeal to the populace: him, too, they mock and treat as a

<sup>3</sup> Frontispiece, p. 317.

<sup>4</sup> The present owners are Mr. W. B. Paterson and Carfax and Co., Ltd.—Ed.

<sup>5</sup> Plate, p. 323.

<sup>6</sup> BURLINGTON MAGAZINE, 1903, III, p. 92.





THE MOCKING OF CHRIST. BY BOSCH.  
CHAPTER HOUSE, THE ESCORIAL.









(1) MINIATURE FROM A MS. OF DIOSCORIDES  
BY ABULLAH BEN EL TADHI, 1223.  
COLLECTION OF M. DE ROSENBERG, PARIS



(2) BOWL IN LUSTERED WARE, COPTIC.  
COLLECTION OF M. KLEKIAN, PARIS



(3) VASE IN LUSTERED WARE, FATIMITE  
ART. COLLECTION OF DR. FOUCHE, CAIRO



(4) 'HEDWIGSGLAS,' FATIMITE  
ART. RIJKSMUSEUM, AMSTERDAM



## *'The Mocking of Christ,' by Hieronymus Bosch*

puppet, as the miserable opportunist that he was. Christ, no longer even King of the Jews, stands exposed to the insults of the soldiers, with hands bound, with knees bent, with eyes closed in exhaustion—the Man of Sorrows, in whom all outward trace of the Son of God is momentarily extinguished by physical suffering. The painter has here sacrificed, or rather deliberately put aside, the contrast between brutal aggression and Divine acceptance which works so pathetically in the different, yet, in this particular, similar versions of the Escorial and the Johnson collection.

All is hideous din, triumphant anarchy, blood-thirstiness unbridled, folly enthroned but that it may be compelled to do the will of cruelty; a climax of horror is reached that seems the end of all created things. In this upheaval of the vilest, the most bestial passions of Man, in whom frenzy has dethroned reason, all nobility, all dignity,

all authority, every trace of the Divine even in the personage of Christ, is submerged, is drowned. Pity, the most Divine attribute of Man, dies, cast down and trampled with the rest. Was ever a bitterer irony, a more corrosive nihilism allied to a greater intensity of artistic passion?

And at the end of our analysis of a strange, and, in its way, unique work, we are left wondering whether this irony, this upheaval of bitterness and contempt, this negation of all established things, is deliberate and the work of the satirist fully conscious whither he goes—pouring out the vials of his wrath with a moral aim; or whether it is not rather the outcome of an unbridled creative faculty, of an irresponsible genius, of a corresponding neurasthenic condition, the visions generated by which, in their intensity as in their perversity, come perilously near to the hallucinations of frenzy.

## THE MUNICH EXHIBITION OF MOHAMMEDAN ART—II

BY ROGER FRY

**I** NOTED in my last article that one of the features of early Mohammedan art was the vitality of its floral and geometrical ornament, the system of which is uniformly spread throughout the Mohammedan world. The question of where and how this system of ornament arose is not easily solved, but there are indications that Egypt was the place of its earliest development. Its characteristic forms seem certainly derived from the universal palmette of Graeco-Roman decoration. The palmette, so rigid, unvarying and frequently so lifeless in the hands of Graeco-Roman artists, became the source of the flexible and infinitely varied systems of Mohammedan design, so skilfully interwoven, so subtly adapted to their purpose, that the supremacy of Mohammedan art in this particular has been recognized and perpetuated in the word Arabesque. It is curious to note that the history of this development is almost a repetition of what occurred many centuries before in the formation of the system of Celtic ornament. There, too, the Greek palmette was the point of departure. The Celtic bronze-workers adopted a cursive abbreviation of it which allowed of an almost too unrestrained flexibility in their patterns, but one peculiarly adapted to their bronze technique. In the case of Mohammedan art it would seem that the change from the palmette was effected by Coptic wood-carvers and by the artists who decorated in plaster the earliest Egyptian mosques. Indeed, one may suspect that the transformation of Graeco-Roman ornament had already been initiated by Coptic workers in pre-Moham-

medan times. One or two exhibits of Coptic reliefs in woodwork in Room 48 show how far this process had already gone. The Coptic wood-carvers arrived at an extremely simple and economical method of decoration by incisions with a gouge, each ending in a spiral curve, and so set as to leave in relief a sequence of forms resembling a half-palmette, and at times approaching very closely to the characteristic interlacing 'trumpet' forms of Celtic ornament. A similar method was employed with even greater freedom and with a surprising richness and variety of effect in the plaster decorations of the earliest mosques, such as that of Ibn Tulun. In this way there was developed a singularly easy and rhythmic manner of filling any given space with interlaced and confluent forms suited to the caligraphic character of Mohammedan design. It cannot be denied that in course of time it pandered to the besetting sin of the oriental craftsman, his intolerable patience and thoughtless industry, and became in consequence as dead in its mere intricacy and complexity as the Graeco-Roman original in its frigid correctness. The periods of creation in ornamental design seem indeed to be even rarer than those of creation in the figurative arts, and if the greater part of Mohammedan art shows, along with increasing technical facility, a constant degradation in ornamental design it is no exception to a universal rule. At any rate, up to the end of the thirteenth century its vitality was as strong and its adaptability even greater than the ornamental design of Christian Europe.

The design based on the half-palmette adapted itself easily to other materials than wood and plaster. In an even more cursive form it was

## *The Munich Exhibition of Mohammedan Art*

used alike by miniaturists and the closely allied painters on pottery. Of the former a good instance is that of a manuscript of Dioscorides, written and painted by Abdullah ben el-Fadhl in the year 1223 A.D. (Plate I, 1). It is of Mesopotamian origin and shows in the decorative treatment of the figures a close affinity with the painting on contemporary pottery from Rakka. It is surprising how much character and even humour the artist gives to figures which are conceived in a purely calligraphic and abstract manner, and what richness and nobility of style there is in the singularly economical and rapid indications of brocaded patterns in the robes. Here we see how, in the hands of the miniaturists, the half-palmette ornament becomes even more cursive and flexible, more readily adapted to any required space than in the hands of the wood-carver and plasterer.

The whole of the figure-design of this period, as seen in the pottery of Rakka, Rhages and Suttanabad, shows the same characteristics. It is all calligraphic rather than naturalistic, but it is notable how much expression is attained within the flexible formula which these Mohammedan artists had evolved. The requirements of the potter's craft stimulated the best elements of such a school of draughtsmanship, and for their power of creating an illusion of real existence by the sheer swiftness and assurance of their rhythm, few draughtsmen have surpassed the unknown masters who threw their indications of scenes from contemporary life upon the fragile bowls and lusted cups of early Syrian and Persian pottery. As may be imagined, the collection of these early ceramics at Munich is wide and representative: among the best are those from the collection of M. Doucet in Room 10, and a superb bowl in gold lustre on blue belonging to M. Peytel. Into the question of the origin of Persian lusted ware I am not competent to enter, but so far as I could judge, the more recent discoveries tend to uphold the conclusions hinted at in Mr. A. J. Butler's revolutionary contribution to the question.<sup>1</sup> Dr. Martin contributes a case full of pieces of pottery found at Fostât in which almost every known ceramic treatment finds a representative. These certainly reinforce the idea which one gathers from the Fostât pieces shown in the British Museum, namely that Egypt was the centre of a great development of ceramic art. Two pieces shown in Room 49 and reproduced here (Plate I, 2 and 3), are of capital importance in this connexion. Fig. 2 is from a bowl belonging to Mr. Kelekian. It is painted in a pale gold lustre and the Coptic character of the figure points to a very early date, probably earlier than that of any known examples of similar lusted ware from Persia or Mesopotamia. The other example, fig. 3, is the well

known vase from Dr. Fouquet's collection at Cairo, which is also in green-gold lustre on a dull whitish ground, and which may be ascribed from the Fatimite character of its ornament to the tenth or eleventh centuries. M. Migeon, who published this in his '*Manuel d'Art Musulman*,' p. 274, brings into connexion with it the remarks of Nasri Khosrau, who, visiting Egypt in the eleventh century, expressed his wonder at the lusted pottery manufactured there, a wonder which suggests that he had seen nothing similar in Persia.

Besides these, there are to be seen at Munich examples of faïence figures in plastic, a mandolin-player and a lion belonging to Dr. Martin, which show the high development of the ceramic art in Egypt at this early period.

It is generally believed now that not only in ceramics and metal work, but even in glass, Fatimite culture was pre-eminent. Probably no such collection of enamelled oriental glass has ever been brought together as that at Munich.

An example of glass of Egyptian origin bearing the date 737 A.D., belonging to Dr. Fouquet, shows how early the manufacture of glass was already established in Egypt. To Egypt, too, must be ascribed the splendid crystals and carved glass-work in which the Munich Exhibition is particularly rich. One of these, the so-called Hedwig glass from the Rijksmuseum, at Amsterdam, is here illustrated (Plate I, 4). It has two finely conventionalized lions and eagles which resemble the types of Fatimite sculpture. It is described by Migeon ('*Manuel*,' p. 378) as being of moulded glass, but the design is probably cut on the wheel in the manner employed for rock-crystal. Among the examples of carved crystal one of the finest is the less well-known example of a waterspout in the shape of a lion's head, lent by the Karlsruhe Museum. In all these figures the distinctive quality of Fatimite art, its combination of massive grandeur of design with extreme refinement, are apparent.

None the less, the evidence in favour of Syrian and Mesopotamian centres of glass-industry is very strong and if many of the pieces, especially the earliest ones, are still relegated to Egypt, some of the finest are still ascribed, though on no very conclusive grounds, to the Syrian workshops. The finest of these belong to the late twelfth and early thirteenth centuries, and, generally speaking, the work of the fourteenth century shows a decline. Perhaps the most splendid specimen known is the large bottle from the treasury of St. Stephen's, Vienna (Plate III, 1). The glass in this and the kindred piece from the same place shows a peculiar brownish yellow tone almost of the colour of honey, which gives the most perfect background to the enamelled figure-decoration. In the choice of subjects with a predominance of scenes from the chase there is undoubtedly a considerable

<sup>1</sup> See BURLINGTON MAGAZINE, Vols. xi, No. 52, p. 221 (July, 1907), and xvi, No. 79, p. 18 (Oct. 1909).





(1) GLASS CANDLESTICK SYRIAN (2)  
COLLECTION OF MR. G. EUMORFOPOULOS



(2) BRONZE CANDLESTICK. MESOPOTAMIAN COL-  
LECTION OF PRINCE BOBRINSKY, ST. PETERSBURG









(1) ENAMELLED GLASS BOTTLE, SYRIAN (?) 13TH CENTURY. ST. STEPHEN'S CATHEDRAL, VIENNA



(2) ORTHOKID BRONZE MIRROR. COLLECTION OF PRINCE OTTINGEN-WAULENSTEIN



## *The Munich Exhibition of Mohammedan Art*

resemblance to the scenes on the encrusted bronze work of Mossoul, and this, so far as it goes, makes in favour of a Syrian origin. But whatever their origin, the finest of these pieces show a decorative splendour and a perfection of taste which has assured their appreciation from the days of the Crusaders. Already in the inventory of Charles V of France such pieces figure among the King's choicest treasures, frequently mounted on silver stands. Nor was the appreciation of this beautiful craft confined to Europe. One of the many proofs of a continual interchange between the Mohammedan and Chinese civilizations is seen in the number of examples of this glass which have come from China. In Munich there is a magnificent bowl lent by Dr. Sarre which is of Chinese provenance, and numerous other pieces have been recorded. They are all, as might be expected, vessels for secular use. By the kindness of Mr. Eumorfopoulos I am able to give a reproduction of a hitherto unpublished example from his collection (Plate II, 1), which also comes from China. It is of interest, too, as an example of an unusual use of glass for a candlestick.<sup>2</sup> It corresponds so nearly with the form of the early Mossoul bronze candlesticks, of which a typical specimen is given in Plate II, 2, that it would seem once more to indicate the probability of a Syrian origin. Mr. Eumorfopoulos's candlestick has the same honey-coloured glass as the Vienna examples, with which it agrees also in the beauty and delicacy of the outlining of the pattern. Such harmony and purity of design and such consummate mastery of draughtsmanship as this shows, is only to be found in the pieces dating from the late twelfth and early thirteenth centuries.

Superb as the Vienna bottle is, it is, perhaps, surpassed in pure artistic quality by two small fragments of a cylindrical vase lent by Mr. Kaleb-jian, which seem to attain to the utmost limit of perfection possible in figure-design applied to such a purpose.

The collection of incrustated bronzes at Munich is extremely rich, ranging from the twelfth-century work, in which plastic relief is still used, accompanied by sparse incrustations of red copper upon the almost strawy yellow bronze, to the fourteenth and fifteenth-century work, in which plastic relief has altogether disappeared, and elaborate incrustations of silver and even gold give to the surface an extreme profusion of delicate interwoven

traceries. Here, too, the earliest work shows the finest sense of design. The example chosen for reproduction, like the very similar one of the Piet Latauderie collection, still retains in its relief of stylistic animals a feeling for mass and grandeur inherited from Sassanid metal-workers, and the incrustations, though exquisitely wrought, are kept in due subordination to the general design. Some of the thirteenth-century pieces, though already tending to too great intricacy, still attain to a finely co-ordinated effect by the use of reserves filled with boldly designed figures. Some of the best of these contain scenes borrowed from Christian mythology, among which I may mention as a superb example the great bowl belonging to the Duc d'Arenberg.

I have alluded at various points to the influence of Chinese art upon Mohammedan. Among the most decisive and curious instances of this is the bronze mirror with the signs of the Zodiac in relief (Plate III, 2). Round the edge is an inscription of dedication to one of the Orthokid princes. It is of Mesopotamian workmanship. Here the derivation from Chinese mirrors, which date back to Han times, is unmistakable, and is seen in every detail, even to the griffin-head in the centre, pierced to allow of the string by which it was carried. This piece once formed part of the von Blacas collection, and was published by Reinaud. Since that date it had been completely lost sight of until its reappearance at Munich.

Perhaps the most valuable contribution which the Munich Exhibition is likely to make to our knowledge of Mohammedan art will lie in the comparative study of the illuminated manuscripts. For the first time have been gathered together there the materials for a comparative study which may lead to a consecutive history of the arts of figure-design in the near East. But on this subject I need not dilate, since Dr. Kühnel has promised to communicate the results of his study of the question. It may perhaps be something of a delusion to find, as a result of the comparisons possible at Munich, that a good many of the miniatures which we have hitherto admired as originals must be regarded as copies dating from the seventeenth century, when there appears to have arisen a school of very self-conscious and over-sophisticated draughtsmen who imitated earlier work with great *bravura*, but without the intensity and power of the earlier originals.

NOTE.—By a slip of memory the name 'Narses' was written in the last article instead of 'Sapor.'

<sup>2</sup>A similar piece is described and figured in G. Schmoranz's 'Old Oriental Gilt and Enamelled Vessels.' It is in the collection of Baron Alphonse de Rothschild, but appears to be of decidedly later date.

# REMBRANDT'S SUPPOSED DRAWING OF OLD ST. PAUL'S

## BY A. M. HIND, WITH A TOPOGRAPHICAL NOTE BY A. E. HENDERSON



N entry in a volume of George Vertue's Diaries dated 1713<sup>1</sup> reads as follows: 'Renbrant van Rhine was in England, liv'd at Hull in Yorkshire about sixteen or eighteen months where he painted several Gentlemen and sea-faring mens pictures. One of them is in the possession of Mr. Dahl—a sea captain with the gentleman's name Renbrant's name and York and the year 166 $\frac{1}{2}$ .

CHRISTIAN.<sup>2</sup>

and in the margin: 'Reported by old Laroon who in his youth knew Renbrant at York.'

M. Émile Michel mentioned this tradition (in his 'Rembrandt, sa Vie, son Oeuvre et son Temps' Paris, 1893, p. 483), but only to emphasize its improbability. Dr. Hofstede de Groot was the first of recent students of Rembrandt to support the theory of a visit to England, basing his argument chiefly on his identification of a drawing by Rembrandt in Berlin (Pl. I, 2) with Old St. Paul's.

The fact that the Dutch periodical in which Dr. De Groot's article appeared<sup>3</sup> is little read except by special students of Dutch art and archeology means that many serious students of the architecture and topography of London have never heard of the identification which they are best fitted to decide. This consideration and the sceptical attitude of Dr. Bode, the greatest authority on Rembrandt's pictures, has inclined me to repeat a theory which seems to me so eminently acceptable, obtaining also in its favour the support of one more particularly versed in London topography. Mr. Henderson's more detailed examination of the topography and my own divergence of opinion from De Groot on a point of artistic criticism, the relation of the Berlin and Albertina versions of the subject, will save us from the charge of mere repetition.

De Groot makes the Berlin drawing the pivot of his argument. It is one of the most vigorous of the master's later drawings, in the broad and flowing style seen in a landscape in the collection of Dr. Bredius, which has been identified as a *View of Rhenen*.<sup>4</sup> I cannot, however, agree with De Groot that the Albertina version (Pl. I, 1) is a

copy of the Berlin drawing. It seems to me unreasonable to regard its detail as an imaginative elaboration of the more abstract version—not that I consider the Albertina drawing quite worthy of the master. It shows without doubt the hesitating manner that is seen in many of the early copies after Rembrandt drawings, several of which have been mounted for comparison opposite reproductions of their originals in the British Museum collection. But the manner, though somewhat lame, is essentially Rembrandt's, and if not by his hand, the drawing is probably a contemporary copy from a lost original.<sup>5</sup> The Berlin drawing seems to me essentially an artist's imaginative rendering of the more faithful topographical sketch. Mr. Henderson's note starts on this assumption, discussing the identification entirely on the basis of the Albertina version. For those who are inclined to accept this position but are still sceptical of the visit to England, there are two ways of escape. Either the more detailed drawing is neither a Rembrandt nor a copy from Rembrandt, or it must have been based on other available topographical sources. I can think of no Dutch painter in London just before the Great Fire but Thomas Wyck who was in a position to produce such a sketch. Wyck did a painting of London from Southwark which descended from the last Earl of Burlington into the collection of the Duke of Devonshire,<sup>6</sup> and several of his drawings of London are known (e.g., in the British Museum). But his style of draughtsmanship is entirely different from the Albertina drawing. He almost invariably used black chalk, touching it after with the pen and a light bistre ink. Nor do I know any print which would supply the details requisite as a basis for the Albertina drawing. Hollar's little views from the neighbourhood of Islington (e.g., Parthey 918, Pl. II, and Parthey 916) are quite insufficient, and most of the other well-known views, such as Hollar's *Long View* of 1647 and Visscher's *London* of 1616, are taken from the South. It is, of course, within the verge of possibility that Rembrandt may have made up a drawing from the sketches of a Thomas Wyck and the prints of a Hollar—but the treatment of the whole composition in the Albertina drawing bespeaks a sketch made on the spot, whether we have the original drawing before us or not.

I do not wish to enter into details of identification with Old St. Paul's (this I leave to better hands), but I confess to a strong conviction of the correctness of Dr. De Groot's hypothesis. The very

<sup>1</sup> British Museum, MS. Add. 21,111, fol. 8. Adapted by Walpole in his 'Anecdotes of Painting,' in a footnote at the end of the introductory chapter to Painters in the reign of Charles II.

<sup>2</sup> The 'Christian' given as the author of the tradition is, no doubt, Christian Reisen (about 1680–1725), the son of a Norwegian goldsmith who had settled in London about 1666. Marcellus Laroon the elder was only eight years old at the time, but there is nothing improbable in his remembering the great painter at this age.

<sup>3</sup> See 'Oud Holland,' xv (1897), 193.

<sup>4</sup> H. de G., 1245; reproduced in Lippmann's 'Rembrandt Drawings,' second series, 52.

<sup>5</sup> This is also the opinion of Dr. Meder, the Director of the Albertina.

<sup>6</sup> Formerly at Chiswick, but since 1892 in Chatsworth. The view is taken looking across old London Bridge to old St. Paul's.





(1) VIEW OF LONDON WITH OLD ST. PAUL'S, FROM A DRAWING OF THE SCHOOL OF REMBRANDT. THE ALBERTINA, VIENNA



(2) VIEW OF LONDON WITH OLD ST. PAUL'S FROM A DRAWING BY REMBRANDT. THE ROYAL PRINT ROOM, BERLIN





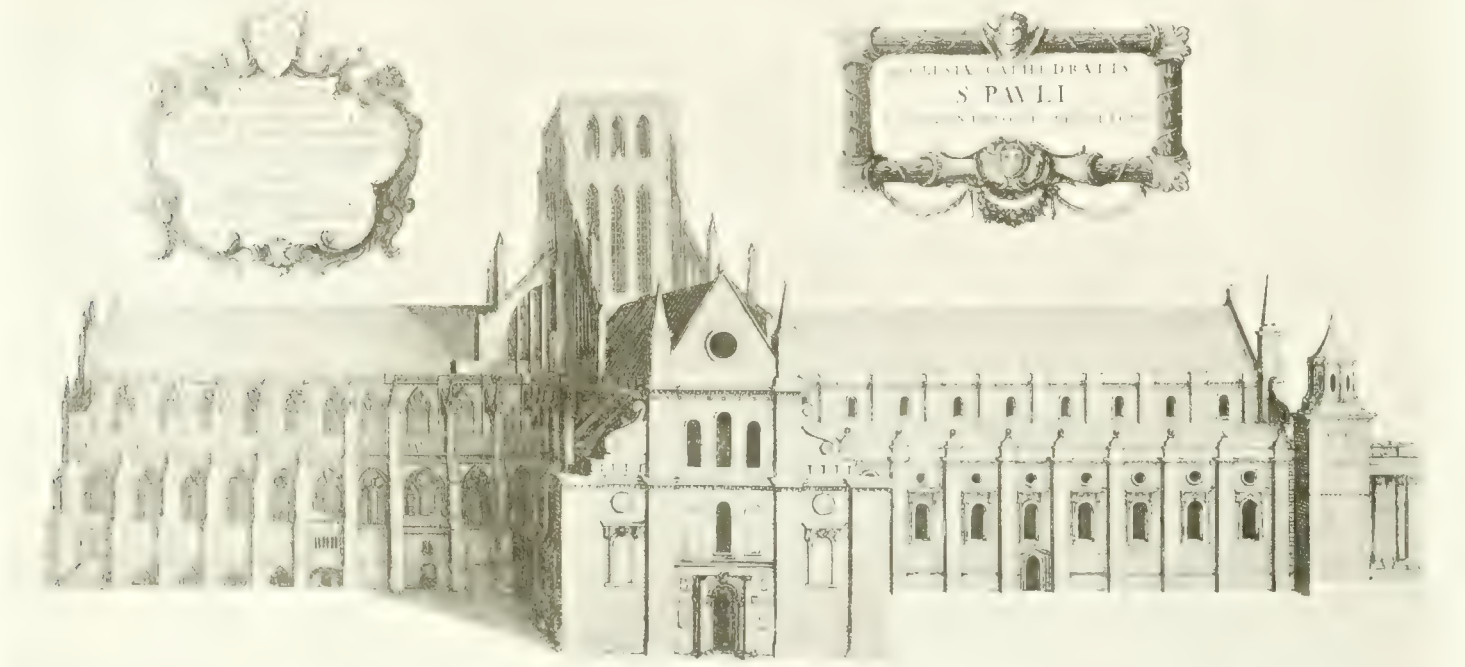




(1) ON THE NORTH SIDE OF LONDON.  
ETCHING BY WENZEL HOLLAR 1665. (P. 918)



(2) VIEW FROM THE TOWER OF ST. JAMES'S, CLERKENWELL. (a) CHARTERHOUSE. (b) ST. JOHN'S GATEWAY. (c) ROYAL EXCHANGE. (d) MONUMENT  
(e) ST. BARTHOLOMEW'S THE GREAT. (f) ST. MARY LE BOW. (g) ST. BARTHOLOMEW'S THE LESS. (h) ST. AUGUSTINE'S AND  
ST. FAITH'S. (i) CHRIST CHURCH, NEWGATE. (j) ST. SEPULCHRE'S. (k) KENT AND SURREY HILLS. (l) HOLBORN VIADUCT. (m) ST. BRIDE'S



(3) OLD ST. PAUL'S FROM THE NORTH.  
ETCHING BY WENZEL HOLLAR, 1676. (P. 1061)



## Rembrandt's Supposed Drawing of Old St. Paul's

absence of positive evidence for any other identification is in itself strong support. In the introduction to the last volume of his 'Complete work of Rembrandt' (Vol. VIII, 1906) Bode contends that the likeness is hardly apparent, and that the drawing very possibly represents some place in Belgium on the Lower Rhine. But the cathedral, whatever it is, is no insignificant one, and it is remarkable that none of the Dutch or German students of Rembrandt has been able to suggest any foreign cathedral and town at all resembling this drawing. If this notice with its reproductions should help someone more versed in architecture to find a more likely place and expose my error, I should at least be content to have erred in the search for truth.

It may seem improbable that Rembrandt, who had shown his aversion to travel even in his youth, should undertake the somewhat hazardous crossing to England when he was over fifty. But, apart from a general improbability inferred from the habits of his life, there is nothing in documents to upset the tradition, and there was fair reason in the state of his affairs in the years immediately following his bankruptcy to have induced a temporary absence from Amsterdam. The form of the date cited by Vertue as given on one of the English portraits (166 $\frac{2}{3}$ ) would imply the first two months of 1662 according to English reckoning, this being coupled by the artist with 1661 in deference to the Dutch calendar, in which the year still began in March. There is no documentary evidence of Rembrandt's presence in Amsterdam between December 15, 1660, and August 28, 1662. The two large pictures of the period which have been chiefly cited in objection to the absence from Holland are the *Conspiracy of Claudius Civilis* and the *Syndics*. The former, of which a fragment is preserved in Stockholm, had been commissioned from Rembrandt after Flinck's death early in 1660, and was in its place in the Town Hall at Amsterdam by August 28, 1662.

As it is known to have been partially finished in the summer of 1660, there is no reason to think that he devoted much of 1661-2 to its completion. The *Syndics* (Amsterdam) is curiously signed and dated twice over 1661 and 1662. If both signatures are authentic, the presence of the two dates suggests that Rembrandt had left a considerable interval between the inception and the completion of the picture. Besides the *Syndics* there are fifteen pictures described in Bode's catalogue as signed in the year 1661,<sup>7</sup> but they are all easel pictures of moderate size, and none is known as an Amsterdam commission, while the portrait of himself in Lord Kinnaird's collection is the only identified portrait among them. There

<sup>7</sup> Bode, 416, 417, 480, 482, 483, 485, 492, 501, 508, 509, 511, 513, 518, 521, 594.

is no reason at present known against any of them having been done in England.

Oral tradition is admittedly a very dangerous authority, and I am most ready to believe that there may be exaggeration in the report of the length of Rembrandt's sojourn in England. But the detailed reference to signature and date on a picture seen by Vertue's witness inclines one to trust the main fact of the existence of a visit, which is otherwise so strongly supported by the sketch of old St. Paul's.

A. M. H.

I have no doubt that the Albertina drawing (Plate I, 1) represents London before the fire of 1666, viewed from the fields which were formerly near St. James's, Clerkenwell, and the River Fleet.

The maps of London before the Great Fire are useful as giving the extent and buildings of the City, but for the purpose of alignment the Ordnance Survey maps and a ruler are the best means of testing the identity of the buildings represented. The map of London by Faithorne and Newcourt (1658) shows fields immediately north of Clerkenwell, and by the alignment of the buildings shown on the sketch and on the Ordnance map I have fixed the position of the artist as slightly to the north of a point about midway between the present church of St. James's, Clerkenwell, and the Metropolitan Railway cutting.

The photograph reproduced on Plate II, 2, was taken by Mr. A. E. Lane from the tower of St. James's as the nearest convenient point of view to the actual position of the author of the Albertina drawing; it will at least offer some basis for comparison of the general lie of land and buildings.

The drawing is a view taken in a southerly direction with a little more east in it than west. It embraces all between St. John's Priory, Clerkenwell, and the Palace of the Bishop of Ely, Holborn.

Old St. Paul's occupies the centre of the drawing and dominates the composition. The whole length of the Cathedral is given, the western end being nearly in a direct line with the artist and the eastern in perspective.

Comparison with views by Hollar<sup>8</sup> shows that the two-storeyed tower with its makeshift roof and pinnacled flying buttresses can be no other than St. Paul's.

The double façade and gable of the transept is remarkable, but is less probably a faithful representation of any building than the result of some uncertainty in perspective. Having shown more of the western face of the tower than he should have done, the artist proceeded to sketch the façade of the north transept in relation to his northern face of the tower. Seeing that this did not harmonize with the parallel face of the church, he

<sup>8</sup> E.g., see Plate II, 1 and 3.

## Rembrandt's Supposed Drawing of Old St. Paul's

sketched it again in a more truthful position.<sup>9</sup> It might also be objected that none of the windows is shown with the pointed Gothic arch. But even topographical draughtsmen, especially those imbued with the spirit of the Renaissance, often round the heads of Gothic windows, so that it would be dangerous to emphasize this objection, particularly as the rounded arch would be strictly correct in relation to the nave with its classical restorations (see Plate II, 3).

Other details deviating from strict accuracy—e.g., the blunted pinnacles of the tower of St. Sepulchre's (one of the most prominent features in the etching and photograph reproduced on Pl. II, 1 and 2; see below for identification) are to be expected in a painter's drawing, when the most careful topographical draughtsmen are found to disregard such matters. It is enough to compare two of the most accurate of the seventeenth century views of London, those of Visscher and Hollar, to see the freedom with which one or both must treat details of architecture.

The group of buildings in shadow in the foreground and amid trees appears to represent what was formerly the Priory of the Knights of St. John of Jerusalem, and the small tower with a turret in sunlight probably represents St. Bartholomew the Less, Smithfield. Behind is the valley of the Thames, and beyond is shown the high ground of Greenwich and Blackheath.

As Christchurch (Greyfriars) was only represented by a choir before the rebuilding, it would probably not be distinguished by the artist, but it might conceivably be the building shown directly in front of the north transept of St. Paul's.

The western end of the old cathedral continued more than seventy feet further west than the present church, so from the position chosen the large tower shown directly west could be none other than St. Sepulchre's, which of necessity completely hides the portico erected by Inigo Jones. The next large tower to the right of St.

Sepulchre's probably represents old St. Martin's, Ludgate. If this supposition is correct, the artist has taken a liberty in pushing it further west than the true position, but he might have done this for the mere sake of composition and to help him to fit in his more distant buildings. These more distant buildings in the background between St. Sepulchre's and old St. Martin's probably include churches between Ludgate Hill and Upper Thames Street (St. Andrew's to the left and St. Anne's to the right?). The dark masses of masonry to the right of St. Martin's perhaps represent the ruins of the Blackfriars Monastery.

From St. Martin's, Ludgate Hill is shown sloping down to the valley of the Fleet, and disclosing the Thames. In the distance are shown the Surrey hills, the nearer probably being Denmark, and on the horizon Forest and Sydenham.

The shaded buildings to the right must represent the Palace of the Bishops of Ely, with its large enclosed garden to the north. The wall and gateway as sketched are clearly shown on Faithorne's map.

The river Fleet or its valley can be traced all the way from Clerkenwell to Blackfriars. It first appears in the low right hand of the sketch as a fairly wide stream, and a small wooden pier projects into it from the left-hand bank. The stream appears to turn to the left, which it actually did, and is then lost behind the houses of Clerkenwell, apparently continuing to the far side of a large tree, where it again turns towards the river. From this spot its course is clearly marked by the charming sunlight and shadow of the drawing.

The draw-well, with a counterpoise, shown in the foreground near the first bend of the Fleet, has rather an exotic appearance. But posts and cross-beams of a similar kind (though in this case used as movable hoisting levers) are shown in Wyn-gaerde's map of London on the quay in front of the Tower of London.

Altogether the sketch is a very faithful rendering of London from the position selected.

A. E. H.

## EARLY PORTUGUESE PAINTINGS

BY EDGAR PRESTAGE



HE introduction of the paintings of Nuno Gonçalves by their exhibition at the Lisbon Academy of Fine Arts in May must be considered one of the events of the year by lovers of art. Until recently these were almost unknown. Our great artist Columbano was their rescuer. He found them put to

mean uses by workmen when he paid a visit to S. Vicente in 1882, and at his instance they were dusted and hung. This secured their preservation, if nothing more. Later on, that learned antiquary, Viscount de Castilho, saw them and recognised, as Columbano had done, the portrait of Prince Henry the Navigator. The first to study them was Senhor Joaquim de Vasconcellos, our leading art-critic, who printed two articles in the 'Commercio do Porto' on July 27th and 28th,



## Early Portuguese Paintings

1895, in the course of which he fixed the nationality of the paintings, named and dated them, and identified some of the figures. Sad as was their condition, he realised their high merit and drew attention to the fact that the personages represented were well characterised individualities, that they were portraits, not idealisations. Referring to that of the Infant, he gave the highest praise to its vigorous and palpitating psychology and promised to deal with the whole series in a publication which, however, never appeared. The perusal of his articles sent me to view these treasures. I was then engaged on a translation of Azurara's 'Chronica de Guiné' for the Hakluyt Society in collaboration with Professor Beazley (now of Birmingham University) and a sight of the *Painel do Infante* made me ambitious of reproducing the new likeness of the hero of our book. A reproduction in colours naturally suggested itself, but Senhor Vasconcellos considered that this could not be adequately carried out in Portugal, and ultimately I sent Senhor Camacho, then the most skilful photographer in Lisbon, to secure a negative. Owing however to the position of the picture, which was placed high up on a side wall at right angles to a large window overlooking the Tagus, to its dirty condition, and to the fact that Senhor Camacho was not a specialist in that branch of photography, he failed to secure the result subsequently achieved by Mr. Herbert Cook and I did not use his photograph. For about ten years the problem of the pictures remained where Senhor Vasconcellos had left it, but they gradually became known to and visited by students of primitive art, mostly foreigners, and in July, 1909, Mr. Cook published the first reproductions in the BURLINGTON MAGAZINE<sup>1</sup> together with a short notice. He there expressed his belief in the existence of a native Portuguese school of artists in the fifteenth and sixteenth centuries, and pointed out the high value of these men as colourists. Indeed the paintings at S. Vicente afford really conclusive evidence of both assertions, if further evidence be needed, as perhaps it is for many persons who have been wont to think of Portugal as a country rich in architecture but poor in painting. Mr. Cook saw that the four paintings had originally formed two triptychs and his hope that the comparatively modern frames would be dispensed with and the triptychs restored has been fulfilled. It is now about five years since Dr. Figueiredo began to study the primitive Portuguese school, and of late he has dedicated particular attention to the paintings at S. Vicente. To facilitate his studies, he had the outer coating of dirt removed and then discovered that they had been repainted, only two of the heads having escaped. He at once resolved to have the original work uncovered, removing the

added coats of paint and varnish, and for this exceedingly difficult and responsible task he was so fortunate as to find in the person of Professor Luciano Freire one whose full competence can only be appreciated by those who knew the pictures before and see them now. The necessary permission having been obtained, the pictures were removed from the Patriarch's residence to the studio of Professor Freire, who spent many months in the work of treatment. His only reward has been a share in Dr. Figueiredo's glory as the recoverer of a masterpiece and a great artist. Before the work commenced, Dr. Figueiredo took the precaution of having the paintings photographed by a specialist, Senhor Coutinho, and he presents illustrations of their state before and after treatment in the important and beautiful book he has recently published.<sup>2</sup>

The comparison is most instructive, and it can now be made by all who have the number of THE BURLINGTON MAGAZINE for July, 1909, as well as the present issue. Let them examine, for instance, the dress of King Affonso V, the kneeling figure in the forefront of the *Painel do Infante* (Plate I, 1). His surcoat was once an obscure mass of colour, now it shows a wonderful design in green figured velvet or brocade, and the sleeves, which were then much lighter than the coat, are now seen to be darker. At the right hand top corner a head appears which was formerly missing, and of course all the details are much clearer, and the beautiful embroideries as well as the chasing on the armour appear for the first time.

It had previously been conjectured that the St. Vincent's paintings, so called because of their existence in S. Vicente de Fora, were the long lost series mentioned by Francisco de Hollanda and others as having been executed for the altar of the Saint in Lisbon Cathedral. As the cleaning process proceeded, the conjecture became a certainty. If neither the crowns nor the martyr's palm appeared, the *Painel do Arcebispo* revealed at the feet of the patron of the capital the cord mentioned in his legend, while in one of the wings of the *Painel do Infante* is introduced the relic which was found at Cape St. Vincent by Affonso Henriques and given by him to the monastery of that dedication which he had founded in Lisbon. The paintings were executed in the reign of King Affonso V (1438-1481), and were retouched by order of Archbishop D. Fernando de Vasconcellos e Menezes between 1540 and 1564, when he restored

<sup>2</sup> 'Arte Portuguesa Primitiva, o pintor Nuno Gonçalves.' Por José de Figueiredo. Lisbon. 1910. 158 pages, with 21 photographs, including facsimiles of the letter naming Nuno Gonçalves Royal painter and the artist's signature. It may interest those ignorant of Portuguese to know that Dr. Figueiredo has arranged with Van Oest et Cie. of Brussels to publish an edition of his book in French, which will include a chapter on Portuguese painting from the time of Nuno Gonçalves to the end of the sixteenth century, with reproductions of the typical pictures of that period.

<sup>1</sup> See vol. xv, No. 76, p. 232 (July, 1909).

## Early Portuguese Paintings

the Saint's altar. This retouching, which was carefully done, only extended, in the opinion of Dr. Figueiredo, to slight details—e.g., in the *Painel do Infante*, part of his lip and moustache and the mouth and right eye of the kneeling lady in the foreground. Professor Freire has not interfered with these sixteenth century additions.

In 1631 the Lisbon Chapter represented to Philip III (IV of Spain) that the altar-picture of St. Vincent was 'very old and in very bad condition,' and begged him to give orders for the supply of a new one. The King sent a favourable reply, and on this the paintings were 'restored,' as Dr. Figueiredo thinks, to serve for some other church. The restorer not only retouched the faces and hands, but repainted the armour and dress. Fortunately, however, he did no permanent harm, because the paintings were protected by their original varnish. It was probably on this occasion that the triptychs were divided up and became four separate pictures. At the same time the boards, which are of Portuguese oak, and had previously been of great thickness, were cut in half, no doubt to make them light and more manageable. This was not the last outrage suffered by the paintings, for Dr. Figueiredo finds evidences of another restoration in relatively modern times, perhaps a century ago.

Let us now see of what the paintings consist and whom they represent. The first triptych includes the *Painel do Infante*, and has for wings the *Painel dos Frades*, and the *Painel da Reliquia*.<sup>3</sup> The names are those given by Dr. Figueiredo. In the *Painel do Infante*, Prince Henry can easily be recognised because he is there as we know him from his illuminated portrait in the Paris MS. of the *Chronica de Guiné*, which Dr. Figueiredo thinks was executed by John Gonçalves, the scribe of the chronicle, and perhaps Nuno's brother. His attitude, dress and even the cut of his hair are identical in both, though the colouring of the garments differ in one and the other. But the similarity ends there. In the painting the Infant has a softer, even a dreamy expression, as of one looking beyond the present. The MS. miniature shows us the practical man of business and the stern moralist, while Nuno Gonçalves depicts the idealist who carried out the voyages not so much for commercial gain as for the spread of the Christian Faith. In the painting we see a sadder, older man, and while in the illumination, as reproduced by Major ('The Discoveries of Prince Henry the Navigator,' London, 1887), the moustache is thick and has a red tinge, in Nuno Gonçalves it is grey. The MS. portrait, which was finished by 1453, helps us to date the paintings, and further assistance is derived from the two figures immediately below the Infant.

<sup>3</sup> The measurements of these three pictures are 1 m. 24 by 2 m. 20, 0 m. 61 by 2 m. 20 and 1 m. 61 by 2 m. 20 respectively.

The boy is evidently Prince John, afterwards King John II, whose white skin was remarked by contemporaries and contrasts strongly with the brownish complexions of his companions, while the kneeling figure in front fits the descriptions we have of that impetuous, ardent knight, King Affonso 'the African.'

The nun-like figure opposite the Infant may represent the Duchess of Coimbra, widow of the travelled Prince who fell at Alfarrobeira with his comrade in the Order of the Garter, Alvaro Vaz de Almada, a hero of Agincourt. It may also be the second wife of the first Duke of Braganza, for both ladies were Tertiaries of some religious order. If the latter, Dr. Figueiredo's identification of the three men in the lower portion of the *Painel dos Cavalleiros* as the first three Dukes of Braganza seems plausible. As he well says, the exceptional situation of this family, which was only inferior to royalty and owned one-third of the realm, would explain their position, isolated from the rest of the Court.

The lady in dark red velvet opposite to Affonso V can be none other than his wife.<sup>4</sup> The lack of animation and even of character in this figure goes to prove that, unlike the portraits, it was not painted from life, and in fact the queen died in 1455. Dr. Figueiredo is of opinion that the two heads in the top corner at the spectator's left represent Nuno and John Gonçalves. He finds evidences in the paintings of the brush of a collaborator whom he assumes to have been Nuno's brother, and in any case it is a fact that an artist named John Gonçalves lived at the time.

The three principal figures in the *Painel dos Frades* wear the white habit of St. Bernard. In the *Painel da Reliquia*, immediately behind the kneeling figure with the reliquary already referred to, stands a Jew. He had been recognised as such by reason of the red star which he wears on his clothes, but why should the star have ten points? The difficulty vanished with the cleaning of the pictures, for the star appeared with six points which was the distinctive mark imposed upon Hebrews by the 'Ordenações Affonsinas.' His identification is not easy. He might certainly be the Chief Rabbi or even the King's Physician, but the presence of a Jew in a painting of this kind is curious, seeing that no member of the race was allowed even to be present in church during the celebration of Mass. The beggar (?), who leans on a staff and wears a red Phrygian cap of the kind still used by peasants, is admirably drawn.

The second triptych consists of the *Painel do Arcebispo* (Plate I, 2), flanked by the *Painel dos Pescadores* and the *Painel dos Cavalleiros*.<sup>5</sup>

<sup>4</sup> She is fair-haired, like St. Vincent.

<sup>5</sup> The measurements are 1 m. 25 by 2 m. 20, 0 m. 57 by 2 m. 20 and 0 m. 57 by 2 m. 20 respectively. I doubt if Professor Freire's arrangement of the triptychs was the primitive one. The mariners and knights would be more naturally found on





(1) PANEL OF THE INFANT, (AFTER RESTORATION)  
BY NUNO GONCALVES, NATIONAL MUSEUM, LISBON



(2) PANEL OF THE ARCHBISHOP (AFTER RESTORATION)  
BY NUNO GONCALVES, NATIONAL MUSEUM, LISBON









F. T. ROMO, PORTUGUESE SCHOOL, FIFTEENTH  
CENTURY. NATIONAL MUSEUM, LISBON



## Early Portuguese Paintings

In the view of Dr. Figueiredo, the stern, square-faced Prelate, surrounded by his Chapter, should be identified with Archbishop D. Affonso Nogueira, who governed the see of Lisbon from 1459, and was so esteemed by Affonso V. that the King selected him to go to Castile in 1468 to treat of his marriage with a sister of Henry IV. We have no clue to the other personages, except that the one in the top corner of the spectator's right, carrying a thick folio, may be Azurara. The chronicler of the great deeds of the kings and their chief captains could hardly be absent from a series which epitomizes Portuguese society of the middle of the fifteenth century. In a celebrated autograph letter sent by Affonso to Azurara, when the latter was in Africa in 1467 engaged in historical researches, the King replies to the chronicler's request for a portrait by saying he has not one to send. Dr. Figueiredo interprets this to mean that the King could not get one from Nuno Gonçalves, who was then busy with these paintings, and fixes the date of their execution between 1459 and 1464. He arrives at the first of these dates by assuming with every probability that the portrait of the Infant was taken from life, and we know that he died in 1460. The last date should be 1467 if the rest of his argument is sound.

From the reference in King Affonso's letter to the hospitality shown Azurara in Africa by 'the Count,' Dr. Figueiredo concludes it must be anterior to 1464, because Count Duarte de Menezes died in that year; but he is confusing two different men. This is clear from Chapter 2 of the 'Chronica de D. Duarte de Menezes,' where Azurara says, 'nas entradas que o Conde D. Henrique fazia . . . eu fuy com elle.' Moreover, in Chapter 1 he tells us that Affonso, after returning from Africa, ordered him to write the chronicle for the purpose of preserving the memory of D. Duarte's self-sacrifice in laying down his life to save his master in 1464. But even after he had received this commission the monarch detained him a whole year in Portugal, and Azurara only sailed for Africa in August, 1467. The letter is, therefore, subsequent to that date.

Affonso V is known to have been a patron of art as well as letters, and he may be supposed to have had a double purpose in commissioning these paintings. He desired to honour the Saint and his ministers, and to celebrate the chief actors in the conquests which were so dear to his crusading zeal. The successors of Affonso Henriques shared the veneration felt by the first King of Portugal for the martyr, and it is recorded

either side of the *Painel do Infante*. The former evidently represent the partners of the Infant in his navigations, or at least a class in which he was especially interested, and the latter, if they include the Dukes of Braganza, ought to be at the side of the King. This would leave the friars and the *Painel da Reliquia* to flank that of the Archbishop, which would seem their proper position.

that John I, when he passed the Sacrum Promontorium on his expedition to Ceuta, had the sails of the ship lowered in homage to the land which had sheltered his relics. Moreover the King would not consent to depart until he had prayed once more before St. Vincent's altar, and being unable to walk he was carried by his sons from the Palace to the Cathedral to hear a last Mass on that spot. It was natural therefore that after his capture of Alcacer-Seguer, Affonso V should desire to honour the Saint in gratitude for his victory and perhaps in the hope of securing his powerful intercession for the further enterprises he had in mind.

It is often extremely difficult to determine the authorship of fifteenth-century paintings, but in this case there can be no doubt, for at least one of them has the abbreviated signature of the artist. The letters 'Gvz.,' are to be seen on the right boot of Affonso V, whose official painter he was. Though perfectly legible, the signature is faint and well hidden. Its preservation and discovery testify to the loving care of Professor Freire, who interfered as little as possible with the original varnish, and so guaranteed the integrity of the work it covered.

It will be remembered that Francisco de Hollanda in 'De pintura antiga' includes among his eighteen famous modern painters 'the Portuguese painter who painted the altar of St. Vincent in Lisbon,' and elsewhere he says, 'I wish to make mention of a Portuguese painter who deserves to be remembered because in a semi-barbarous (*sic*) epoch, he endeavoured to imitate in some sort the care and discretion of the ancient Italian painters, and this was Nuno Gonçalves, painter of King Affonso V., who painted the altar of St. Vincent in Lisbon Cathedral, and I believe a picture of our Lord bound to the column with two men scourging Him, which exists in a chapel of the Trindade Monastery, is by his hand.' Nuno Gonçalves was appointed Painter to the King on the 20th July, 1450, at a salary of twelve *white mil-reis*. He seems to have pleased the monarch so well that on the 6th April, 1452, he obtained an increase of 3.432 *reis*, together with the valuable present of a piece of Bristol cloth, which was to be annual. His income would thus amount to about £200 a year, which was nearly equal to the amount received by the Chronicler Ruy de Pina at the end of his life from a much wealthier king, Manoel 'the Fortunate.' Nuno Gonçalves earned four times as much as a University professor of the period, and his pension was almost three times that which rewarded the great pilot Diogo Cam. Of his life, education, and method of work nothing is known, but it is clear that he was a scrupulous workman as well as an inspired artist. Indeed, the admirable gallery of sixty life-size portraits formed by the paintings of S. Vicente entitle him to be named one of the greatest men of the fifteenth century;

## Early Portuguese Paintings

he has all the truth of the Flemish masters, and in addition can make us feel the Christian idealism which inspired the early discoveries. Moreover, he is a great colourist, who uses the richest tints in perfect harmony for all their number and variety, though, at times, as in the *Painel dos Frades*, he produces his effects with scarcely more than two colours—black and white. In hang and fold of garments he cannot be surpassed, and these are highly decorative and admirable in detail. His mastery of light and shade and his technique are both in advance of the time. If he obeyed any foreign influence it was rather Italian than Flemish, but in any case very slight, for his work, as we know it, is characteristically Portuguese. The paintings of S. Vicente have as great an historical as artistic interest, since they portray for us the whole society of the time. Fishermen, lawyers, men-at-arms, priests and monks, kings and princes—all ages and conditions are represented. These varied characters are united by a common bond of veneration for the Saint to whose prayers they attributed those victories against the Moors which had won Portugal her independence, and were now gaining her an empire wider and more distant than that of Imperial Rome.

Though unfortunate, it is not surprising that no other paintings of Nuno Gonçalves have come down to us. Phillip II took to Madrid many artistic treasures, more were destroyed by the earthquake of 1755 and the French invasions, and

others disappeared when the monasteries were suppressed. A number of artists lived at the same time as Nuno Gonçalves. Dr. Sousa Viterbo mentions twenty-six, but his list might be augmented; and the King was not alone in possessing a painter of his own, for Lisbon Cathedral had one and so had even private individuals.

But, though much has perished, sufficient pictures remain to show that Portugal produced a primitive school of painting of her own with a native character. The *Ecce Homo* of the Museu Nacional das Bellas Artes in Lisbon (Plate II), here reproduced from a photograph kindly lent me by Dr. Figueiredo, is a serene and eminently national conception. Though full of poignancy, it is very simple, for the artist employs none of the usual means to excite our pity. Nay, his reverence leads him to veil the eyes of the God-man. We are led to conjecture the gaze of Christ in that awful hour, and to think of the causes that reduced him to such a shameful penalty. The artist's name is unknown and the date cannot certainly be determined.

Dr. Figueiredo informs me by letter that he is now inclined to believe it was executed towards the middle of the fifteenth century. There are two copies, one belonging to the same collection and another in the Choir of the Church of Jesus at Setubal. It should be noted that the hands and arms of the Museum version, here reproduced, have been repainted; this may account for the poor modelling which now disfigures them.

## THE FURNITURE OF THE GILLOW COST-BOOKS—I

BY HERBERT CESCINSKY

**F**URNITURE of the eighteenth century has, during the last decade, become the centre of an imposing array of books and articles. Much has been discovered by patient investigation, still more has been surmised by what Professor Huxley called the 'scientific use of the imagination.' Subjective evidence, however, no matter in how scholarly a way it may be used, is naturally open to criticism, and—to modify a time-worn phrase—'an ounce of accredited document is worth a pound of theory.' Fortunately, documents are available, by which many of the theories which have been hazarded of recent years can be brought to the bar and examined. These are to be found in the illustrated Cost-books of the old firm of Gillow. It is proposed, therefore, to examine these books carefully, page by page, and to see whether any new facts can be gleaned from them important to collectors or students of English eighteenth-century furniture.

The surviving members of the firm of Gillow

justly prize these records, extending from the last quarter of the eighteenth century, and the writer takes this opportunity of tendering his thanks to Mr. T. B. Clarke, who has kindly placed the volumes at his disposal.

Gillows appear to have established themselves some time during the reign of William III, approximately in 1695, when Robert Gillow, a carpenter or joiner of Great Singleton, in the parish of Kirkham-in-the-Fylde, removed to Lancaster. In 1728 the same Robert Gillow was made a freeman of Lancaster. In those days of autocratic trade-guilds or companies, no one could open a business on his own account until he had obtained his 'freedom.' This applied with especial force to the guilds of handicrafts as distinguished from mere trading companies, and the records of the old Clockmakers' Company, which was incorporated in 1631, abound with instances of the prosecution, with fines and even imprisonment inflicted on members of the trade who had started in business without first taking the necessary steps to obtain their 'freedom.'

According to tradition, the earliest books of the



## The Furniture of the Gillow Cost-Books

firm of Gillow were destroyed during the occupancy of Lancaster by the Young Pretender in 1745, and the truth of this legend is supported, in somewhat dubious fashion, by the fact that no books exist of a date prior to 1731. It must, in justice, be stated that the loss is not so material as would at first appear. Gillows were very insignificant at this date, and in addition to following the London fashions at a very considerable distance in point of time, they combined the business of cabinet-makers with that of miscellaneous traders.<sup>1</sup> Even the entries in the books which are still in existence, relating to the cabinet branch of the business, appear to justify the idea that during the first half of the eighteenth century Gillows must have been jobbing carpenters rather than fashionable cabinet-makers. Thus an entry from the books of 1731 :—

MR. BENISON.

	£	s.	d.
A chimley bord making	...	0	3 0
To mending parlor Dower moulding and drawers..	0	0	6
To making a Boofet, making Glew and nails to wood for y <sup>e</sup> Boofet...	2	0	0
To making Mahoganny Dining Table and Oak wood linings and screws...	...	0	12 6
To a Carding table (? card table) making	...	0	10 6
To a Back Bord making and covering for Miss...	0	0	6
Myself to Hornby all night. Spent	...	0	3 8
To fixing Glasses and Pictuer. 1 day and ½	...	0	1 10

The last item in the account is instructive, giving an average of about 1s. 6d. for a day's work at this period, equivalent in purchasing power to about 5s. 6d. at present. This estimate is endorsed by the following, dated September 31st, 1737.<sup>2</sup>

ALLEN HARRISON, ESQ.

	£	s.	d.
To making rales in y <sup>e</sup> Garding—	...	...	...
George Walmsley (6 days)	...	0	9 0
My Self do	...	0	9 0
Thos. do.	...	0	6 0
John do.	...	0	6 0

It is obvious that the actual purchasing power

<sup>1</sup> In this connexion the following shipping instruction is interesting, as well as for its quaint spelling and shrewd commercial spirit :—

1746.

Jany. 24. To Messrs. GROVER & SKERROW.  
Gentl

The foregoing is Invoice of Sundry Goods mark<sup>d</sup> & numb<sup>d</sup> as in y<sup>e</sup> margent & pac<sup>t</sup> in good order w<sup>ch</sup> you may dispose of to y<sup>e</sup> best of your Judgement but especially to good chaps & may make returns in good Musc<sup>o</sup> Sugar Rum & Cotton all Sugar if at same Price as last year Except a little Colton & 4 Puntions of Rum but if Sugar be dear & Rum to be got at 18<sup>d</sup> to 20<sup>d</sup> per Gall. then you may top her w<sup>th</sup> Rum If so you may consign it to Mr. William Hurst of Dublin the Price of Sugar here is about 39/- per Cwt. Cotton at 21<sup>d</sup> per lb. rum at Dublin 4/10 to 5/- per Gall. so we desire you<sup>l</sup> ship such goods as you think will best answer for our Interest here but have regard if rum be cheap no more to be ship<sup>t</sup> than as above that is about 20 Puntions for our share w<sup>ch</sup> is ½ of y<sup>e</sup> whole vessal y<sup>e</sup> remainder in Sugar or Cotton so if she will hold 140 Hds. our share will be about 47 or so in Proportion of all other goods w<sup>ch</sup> we are confident you<sup>l</sup> have a strict regard to though we be strangers to you Never the Less we repose our whole Trust and Confidence in you for sales returns w<sup>ch</sup> we hope will turn out w<sup>th</sup> advantage w<sup>ch</sup> will be y<sup>e</sup> only Introduction to further Encouragement.

<sup>2</sup> The date is presumably a clerical error.

of money at the various periods is all-important in assessing the standard of wages at any particular time. The following, from the 1745 book, is therefore instructive, as exhibiting the reverse of the medal :—

	s.	d.
To 1 pound Bohe Tea	...	6 0
To ½ pound of Green	...	3 6
To ½ pound of Chocolate	...	2 6
To 1 pound of Treagle	...	2 ½
To 2 ½ pounds and of Loaf Sugar at 10d.	...	17 1
44 pound of Beef at 2d.	...	7 4
2 Cheeses, 47 pound at 2 ½	...	8 9 ½

It will be noticed that a pound of "Bohe" tea represented four days' work of an artisan, and that a single pound of loaf-sugar cost more than half-a-day's labour.

The earliest illustrated Cost-book which has been preserved, dates from the beginning of the year 1784. A tradition exists that there were some of prior date which were destroyed in a fire at the Lancaster factory some years ago, but this is doubtful. Had the destruction resulted in a hiatus between the books of different periods the story might have been credible, but no such gap exists; they are continuous from January, 1784, onwards. The probability is that the custom of keeping accurate Cost-books originated at this date, and there is internal evidence in the 1784 book that the systems is a new one, in the unnecessary elaboration which is resorted to. In the later books this is discarded in favour of a brief mention of the salient features, with a view to duplicating any piece subsequently if required.

It is interesting to note the fluctuating prices of both materials and labour at comparatively short intervals from 1784 to 1800. 'Famine years' were frequent during this period, which would account, in large measure, for the varying of prices. From 1788 to about 1872 the method by which the wages of cabinet makers were assessed was the direct opposite of that prevailing at the present day, when 'piece-work' is denounced by the Society, and piece-work shops are regarded as beyond the pale. During the period referred to above the reverse was the case; all shops of any note paid their workmen according to the 'book,' i.e., 'The Cabinet Makers' London Book of Prices.' Four editions of this book appear to have been published, in 1788, 1793, 1805 and 1825. The custom was to give out a 'job' to a workman without any reference to price, and the man made up his cost piecemeal from the tables of the book. This method penalised not only the bad, but also the non-intelligent workmen. The quickest maker finished his piece in the shortest time, and, in addition, there were several methods by which the cost could be computed, as it was a logical impossibility that the various tables should not overlap, and of two or more ways, the man who 'knew his book' would naturally select the one most to his own advantage. A profound knowledge

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of the 'book' was then a necessary accomplishment for a foreman.

With 'jobbing' shops it was obviously impracticable to work 'by the book,' and such factories were looked down upon by the aristocracy of the trade. There appears to be abundance of evidence to show that the Lancaster firm of Gillow was not a 'book shop' during the eighteenth century. For our purpose this is the more valuable in estimating the wages of cabinet-makers at that date, which would obviously not have been possible had the piecework custom prevailed. I have not been able to collect any trustworthy evidence to show whether or no the 'famine years' of 1799 to 1803 had any effect in modifying the 'Price Book' during those years, but, judging from knowledge during the 'seventies,' it is probable that the full brunt of the hard times fell entirely upon the workmen. The Gillow Cost-books on the contrary show an unmistakable increase in the rate of wages during this period.

The first entry of importance occurs early in the first book on January 13, 1784, thus :—

Mr. Dowbiggin's time preparing and gilding, 5 days	s.	d.
7 hours	16	6
2 books 5 leaves of gold and size	3	8
Glass for oval frame, 10 in. by 8 in.	2	6

This Mr. Dowbiggin afterwards migrated to London and founded the firm of 'upholders,' in Mayfair which exists to-day as Holland and Son, of Mount Street, Grosvenor Square. He was evidently a gilder by trade, as he figures on several occasions in the books and always in connexion with gilding. It will be noticed, on comparison with the previous account, that the wages of gilders were approximately double those of cabinet-makers and 'joyners.' The extortionate price paid for glass at this date is also instructive as furnishing a reason for the ruthless paring down of the margins of prints on framing, a custom of which print collectors are only too painfully aware. This barbarism was, perhaps, inevitable. The prints of this period could have possessed no separate value as rarities, while the glass must actually have been more costly than the print itself!

In 1784 mahogany must have been comparatively cheap, for we notice under January 28th :—

1 piece of Mahogany, 4 ft. square (?) inch stuff at 2d. (per foot).	
Planing, squaring, and dressing do.	2d.

The price of mahogany here evidently refers to plain wood. For fine figured timber the price was largely increased. Thus  $5\frac{1}{4}$  feet of  $\frac{3}{8}$  in. mahogany of fine figure is charged at 5d. per foot in an entry of the same year. Deals are reckoned as follow :—1 in. at 2d. per foot,  $1\frac{1}{2}$  in. at 3d.,  $2\frac{1}{2}$  in. at 5d.,  $\frac{3}{8}$  in. at  $1\frac{1}{2}$ d., and  $\frac{1}{2}$  in. at  $1\frac{1}{4}$ d.

A later entry gives 8 hours' labour 1s. 8d., which appears to fix the standard rate at  $2\frac{1}{2}$ d. per hour. On a subsequent page, 15 days' labour is charged at £1 6s. 3d., or 1s. 9d. per day of  $10\frac{1}{2}$  hours on

'Mr. Tyrrell's Bookcase.' The average of succeeding entries during this year appears to establish this  $10\frac{1}{2}$  hour day as the rule, although working days of 12 hours are by no means infrequent; the extra hours may, however, have been regarded as overtime. Towards the latter part of the year 1784 the rate of wages appears to have been definitely fixed at 2d. per hour or 2s. per day of twelve hours, from 7 a.m. to 9 p.m., two hours being allowed for breakfast, dinner and tea—or rather what corresponded with that meal at the time, since tea itself must have been quite beyond the means of an artisan.

We get an insight into the method of finishing mahogany furniture during the eighteenth century, and also into the difference between original and so-called 'patinated' states, to use a modern term. This 'patine' which appears to be so prized, really dates from about 1845-1850, when French polishing was first introduced, and this process was used in combination with the older method of friction with bees-wax and turpentine. For '4 round knife-cases for Mr. Benison' £3 os. 1d. is charged, and the costs of turning, 3s. 6d., and 'varnishing do.,' 3s. 0d., are given separately. On the next page we gather that 10s. 6d. was then reckoned an average price for medium-sized morocco skins, which is about thrice their present-day value, having regard to the difference in the purchasing power of money at both periods.

In these illustrated Cost-books the tendency was to stereotype patterns and to reproduce the one design on many occasions for different customers of the firm. The costs differ according to the rise or fall in wages and the fluctuations in the prices of raw materials. It has been my hobby for many years to collect photographs of interesting pieces of eighteenth-century furniture, and it is instructive to notice how closely many of these agree with the rough sketches in the old cost-books. It is not possible to state with any certainty whether or no any of these are actually 'Gillow pieces'—although in the details of the period they seem to have a definite handwriting of their own—or whether the firm merely copied many of the fashionable patterns of the time. The strong tendency, which is everywhere exhibited, to follow the London fashions at a respectful interval of from twenty to thirty years, makes this latter assumption the more probable, but the photographs which have been reproduced in the illustrations accompanying these articles have been specially chosen as corresponding faithfully with forms sketched in the cost books. The figures appended to the rough drawings may be accepted as the approximate cost of each article illustrated.

A representation of 'Lady Brock's drawing table' is given on Plate I, 1. It is described in the Cost book as 'Satinwood, 1 drawer and sham





(1) MRS. BROCK'S DRAWING TABLE



(2) LIBRARY STEPS ENCLOSED IN A TABLE. MADE BY GILLOWS IN 1785



(3) THE TABLE OPEN









(1) A PULL-OVER REED-TOP WRITING TABLE



(2) 4' SHEVEL "



(3) COMPOSITE DINING TABLE OF THE TYPE  
MADE BY GILLOWS IN THE 18TH CENTURY



## The Furniture of the Gillow Cost-Books

front, stringing and banding, tulip wood also top,' and the cost is entered at £2 6s. Library-steps enclosed in a table, similar to those shown in Plate I, 2 and 3, appear to have been in common use, and were made by Gillows on many occasions. The first entry is dated November, 1785, and the cost is given as £1 2s. 9d. In the same year appears a 'Pull-over reed-top (tambour) writing table, 4 legs, one drawer below, 2 ft. 6 ins. wide,' which costs £3 11s. 6d. Plate II, 1, is a fairly accurate copy of a table of this type.

Gillows made a considerable number of dining tables from 1780 to 1800, and these are always amplifications of the one pattern—the composite Pembroke type illustrated in Plate II, 3. These tables vary from 8 ft. to 24 ft. in length, are in three or four sections, and have the tops made to attach to each other with brass sockets and clips. Corner chairs are known as "smoking chairs," and one is illustrated in 1788, the prime cost being entered as 14s. 3d., and the making charged at 5s., which represents nearly two days' work. At this date the time of the same workmen as before

—they are generally referred to by name—is reckoned at 3d. per hour for a twelve-hour day. Some of the terms used at this period are exceedingly quaint; a tambour-top is known as a 'reed-top'; a wine cooler is a 'guardavine' (? garde-vin) and curl mahogany is described as 'Birchins.' Corner cabinets for china are referred to as 'Boofets,' wheel bath-chairs are known as 'Gouty-chairs,' small circular-top tripod tables with tilt-up tops are called 'snap tables' (probably on account of the small spring catches to hold the tops in position when down), and reeded legs are described as 'cabled.' A small table with a book-carrier on it, similar to Plate II, 2, is a 'Sheveret,' and cost £2 6s. 4½d. in 1788; the time for making being 2 weeks 1 day, £1 10s. 4d. This suggests that the table was made by an advanced apprentice or 'improver.' In assessing the number of working-hours in a week it must be remembered that Saturday was almost a full working-day until as late as 1845, and even as recent as the close of the 'seventies,' workshops did not close on Saturday until five or six o'clock.

## THE PORTRAIT OF JANE MIDDLETON IN THE NATIONAL PORTRAIT GALLERY

BY C. H. COLLINS BAKER



OR long this picture in the top galleries in St. Martin's Place has presented an obstinate problem. Ascribed to Lely though it is, it wears among its companions an exotic look. The portraits with it, the *Nell Gwyn* and *Moll Davis*, not representative of Lely's real powers, rather set it off; the *Countess of Shrewsbury*, one of his more masterly women-portraits, differs from it utterly. The official catalogue was thus placed between the undoubted merits of the portrait on the one side, its singular mastery of line and form, its invention and assured handling, and, on the other, its exceptional nature so far as Lely was concerned. The old ascription probably was 'Lely,' and if it came to that, to whom else could it be ascribed? For if it was so very good as to be distinctly out of Lely's line, in the track of what other painter of that time could it be laid? John Riley was outside the zone of possibility, and Michael Wright stood out there with him. Huysmans, who more nearly acquired the Lely skill of method, certainly could not be entertained. Mary Beale entirely and Greenhill for the time were not dragged in. Thus the official catalogue had to take its choice of 'Painter unknown' or Sir Peter Lely. Not extravagantly hazarding that this portrait might be Lely in an earlier phase or an occasional vein, it risked the latter. There the matter rested, until in his admirable little book on

'Art in Great Britain and Ireland' Sir W. Armstrong stirred it up again. He, unable conscientiously to believe in the Lely attribution, threw off the suggestion that *Mrs. Middleton* was Greenhill's masterpiece.

If we take in order those ascriptions, we shall, as I have hinted, find the official version reasonable as a tentative affair, based on the assumption that no other painter of that time was so endowed as to produce this brilliant thing, and that it was legitimate to suspect Lely of earlier and other manners than that of his best-known work. If, however, under scrutiny his earlier manners patently are found to be remote from the handling of this portrait of *Mrs. Middleton* (Plate I, fig. 2), then this attribution is untenable, unless in the case of Lely a unique method of criticism comes in vogue. As it happens, I have been able to examine Lely's development, if not in detail generally, at any rate, from the earlier 1640's (as soon, in fact, as he had got to work in England) up to his death in 1680. Nowhere can I find any evidence that connects the technique of *Mrs. Middleton* with him, or that associates the temper of this portrait with the personality that lies behind portraits by him. From his earliest English period, through the Commonwealth and Restoration, his progress was singularly ordered. From almost a plebeian gruffness of type and coarseness of handling it passed, with some strange exceptions, into a handsome refinement

## The Portrait of Jane Middleton

and ever-increasing mastery of brush and form, more especially in his male portraits. Hence, after a period of remarkable, almost porcelain, finish, his painting reached, in his last period, an extraordinary wealth of atmospheric expression. I may venture to record here my opinion that the melancholy decline his powers popularly are supposed to have fallen into is practically a figment. Though his course was gradual and his work sometimes hurried, it never, as far as I can see, really deteriorated. In none of these phases which I have only just suggested was his scheme of colour, his drapery painting, his drawing and his use of pigment analogous with those of *Mrs. Middleton*. Much less is there any link to connect his methods of the mid-seventies, when, judging from the lady's apparent age, the portrait was painted, with its execution.

If we apply the same treatment to Sir W. Armstrong's theory and frankly investigate, as far as possible, Greenhill's artistic growth, the same sort of conclusion follows. Working from his earliest paintings, which are pretty crude, and must date from his first years in London, we have but some fourteen years to cover, from 1662 until his death in 1676. Judging his maturer accomplishments by such portraits of his as would belong to the early seventies, before Greenhill fell away from industry and grace, we can at least make out characteristics of drawing, of colour, and particularly of painting that are insurmountably alien from those of *Mrs. Middleton*. Sir Walter Armstrong was able, where I singularly have failed, to see in the Dulwich Greenhill's 'an agreeable silver tonality,' and on this, it seems, he raised his *Mrs. Middleton* ascription. But in draperies, in a certain severity of draughtmanship, and in his Lelyesque method of putting on his paint, Greenhill seems to me wholly different from the painter of this portrait. Above all, his English style of seeing people has no sort of reflex in this version of 'fine Mrs. Middleton.' For Lely's version of her we can go to Hampton Court.

With this question of nationality, it strikes me, we come nearer to a solution of this problem, for with clear consciences we can dismiss every English painter of that time as quite unfitted by training and tradition to draw and model on this scale. And as regards the Dutchmen, Lely himself, as we have seen, never worked in this distinctive style, and neither Huysmans nor Zoest, though painters of fine qualities, were fine in this particular way. A Frenchman thus would seem, and very obviously, the author of this work, but a Frenchman of a better cut than Henri Gascar or Verelst. But before I add the name of the only Frenchman who, it seems, was in a position to have painted *Mrs. Middleton*, I should say that it was not by this process of exhaustion that Largillière was suggested to me as the author. It was the

similarity of note struck in this portrait and in the group of the painter, his wife and daughter in the Louvre that started this attribution (Plate I, fig. 1).

Largillière was a Master of the Antwerp Guild in 1672. He came, it is supposed in 1674, into England to Lely's studio. There he stayed, largely occupied, they say, with decorative work, until after his master's death in 1680. In 1683 at any rate he was back in France, where he remained in general. In James II.'s reign he paid a flying visit to London to paint the King and Queen. His early work is said to be barely known, and what idea we can form of his English paintings at present must be formed from engravings. Of these there are some four; portraits of Mrs. Anne Warner, granddaughter of Sir John Warner of Parham, Suffolk; of her mother, Lady Trevor Warner, in nun's habits; of James II. and of Mary of Modena. The discovery of the paintings would clear up this matter. As it is, we can see enough, I think, in the Louvre group of Largillière and his family, and in the engraving of *Mrs. Anne Warner* (Plate II, fig. 3) particularly, to identify that painter as the author of *Jane Middleton*. Her age appears about 30; there is nothing of the *ingénue* in her. That will place the portrait somewhere in the middle seventies. Mrs. Anne Warner (the Mrs. was a courtesy title in those days) seems in the engraving but a girl, certainly not much over 20. We may roughly calculate that she was born in 1664, and, in consequence, that Largillière painted her in the early eighties; perhaps in 1685, when he was over here for James's Coronation, or between 1680 and 1683, when he had returned to France. In style the portrait seems to tally with the *James II.*, which as we know was done in 1685. The Louvre group, of course, and the portrait of Elizabeth Largillière (Plate II, fig. 1) belong to a considerably later date. On the other hand, the portrait of Lady Trevor Warner, Anne's mother, who died at 'Graveling' (Gravelines?) in 1670, must fall in the painter's Antwerp days, if it be not a posthumous affair.

Of the National Portrait Gallery picture, one of the chief individualities is the treatment of the glossy silvery drapery; the severe black line used to mark off a mass, the tightness of the painting in contrast with the looser freedom of the Lelyesque, and a fondness for a shape something like the lily-of-the-valley leaf. These characteristics are all reproduced in the draperies of the Louvre group, of *Mrs. Anne Warner* and the *James II* portrait. The particular poise of Mrs. Middleton's head is solitary, as far as I know, in the Lely school, a school that regularly used up a stock series of postures. It is almost reproduced in the head of Largillière's *Mlle. Duclos* in the Musée de la Comédie Française (Plate II, fig. 2), and in the *air de tête* of *Mlle. Largillière* in the Louvre group we see but a slight variant. In the head of *Mrs. Middleton* is a curious effect almost of





(1) WIFE AND DAUGHTER OF THE ARTIST,  
FROM THE GROUP BY LARGILLIERI, LOUVRE



(2) PORTRAIT OF MRS. JANE MIDDLETON, HITHERTO  
ASCRIBED TO JELLY, NATIONAL PORTRAIT GALLERY











## The Portrait of Jane Middleton

refracted light, which, judging from the engravings of James II and Anne Warner, was a striking *specialité* of the French painter's. Lastly, in the drawing of the wrists and hands, in the modelling of the pectorals and in the comparatively short necks and high rounded structure of the trapezius

muscles of Mrs. Middleton, Anne Warner and Mlle. Duclos, we can discern, I think, the especial manner of the same author. *Mrs. Middleton*, then, I venture to attribute to Largillière, who before he came to England was an acknowledged Master, and who was, though in the Lely School, not of it.

### ❧ NOTES ON VARIOUS WORKS OF ART ❧

#### RECENT RESEARCH ON PISANELLO

SINCE, in 1908, Signor Biadego published his first surprising discovery about Pisanello—a discovery so strange that one may still catch the best informed critics, in unguarded moments, talking of the artist as Vittore instead of Antonio—there has been a perceptible quickening of interest in the whole subject. Signor Biadego holds the field easily, in virtue of the still unexhausted sources of information which lie at his hand in the Veronese archives, so that he has been able to publish four more communications,<sup>1</sup> and doubtless has others *in petto*. As these publications are comparatively inaccessible in this country, it seems desirable to summarize the results, in continuation of my first communication on the subject,<sup>2</sup> and to mention briefly one or two other contributions which should also be known to students.

First, then, Signor Biadego publishes a recension of Guarino's poem, based on a new examination of the Capilupi MS. by Remigio Sabbadini, with full *apparatus criticus*. The poem, it is known, was inspired by a picture of *St. Jerome* which the artist presented to Guarino. Now, in a letter which Signor Biadego proves to have been written by Guarino in January 1427 to Francesco Giuliani in Venice, Guarino begs his correspondent not to forget the picture of *St. Jerome* which he had promised him. Can we assume that these two pictures are the same, and that Pisanello was in Venice at the time? Hardly. It was a common subject, *St. Jerome*, and the *onus probandi* seems to lie with those who wish to identify them. Though it is not possible to disprove Signor Biadego's assumption that they are the same, he has hardly brought enough evidence to show that he is right. He even presses the text unduly to prove the early date of the poem.<sup>3</sup> Nevertheless, it must be admitted that if his conclusion, apart from his premisses, be sound, the chronological result, that Pisanello was in Venice

in 1427, and that his work in the Ducal Palace probably dates from some time in the period 1422-1427, is not in itself unacceptable. Within this period, however, used to be dated the Brenzoni fresco in San Fermo at Verona. By an ingenious use of documents, Signor Biadego seeks to prove that this Brenzoni monument (in the vacant spaces around which, when completed, the fresco was painted) is to be assigned to the decade 1430-1440. There is a great deal to be said for this reconstruction of the chronology, but it is not absolutely convincing. The Brenzoni fresco gives the impression of being a comparatively immature work. And I confess to a lingering inclination to see in Guarino's phrase '*induperatorum faciem sagulumque vel arma nobilitans*' a reference to the medal of John Palaeologus, made in 1438. And further discoveries by Signor Biadego himself do not strengthen his position in regard to this chronological question. For he has now given us documentary proof that as early as 1422, in July and August, Pisanello was living at Mantua; and again in 1425 and 1426 he was there in the regular service of the Gonzaga. He is mentioned in a Veronese entry of 10th August, 1423, but it is not stated whether he was then at Mantua or Verona; he may have been at either, or somewhere else. Hitherto his first connexion with the Gonzaga was supposed to date from 1439. These entries, which were discovered after Signor Biadego had published his theory of Guarino's poem, make it necessary for him to limit still further the possible period of Pisanello's work at Venice. He now holds that it dates from before 1425; and the dates just given show that Pisanello must have gone there at the earliest in the second half of 1422. Yet he does not withdraw from his position that the artist was there in 1427 when Guarino wrote his letter. Of course, he may have returned to Venice for a time; but the fabric of Signor Biadego's clever construction is just a little weaker than it was!

Professor Venturi has recalled the fact that Giuseppe Zippel, nine years ago, published a eulogistic reference, from a Latin oration made about 1460 by Lodovico Carbone, to the portrait of Leonello d'Este by 'Antonius Pisanus.' This artist is no longer a mystery, the picture being of course the fascinating panel by Pisanello at Bergamo. The origin of the erroneous name Vittore is still undiscovered. The suggestion that in his

<sup>1</sup> *Atti del Reale Istituto Veneto*, lxxviii (1908-9), pp. 229-248; lxxix (1909-10), pp. 183-188; 797-813; 1047-1054.

<sup>2</sup> *BURLINGTON MAGAZINE*, vol. xiii, No. 66, p. 288 (August, 1908).

<sup>3</sup> Guarino writes 'you must not lie neglected without your meed of praise:

'Sinat hoc impune Minerva?

Non sinat hoc natale tuum quod laude celebras.'

Adopting Cavattoni's emendation *solum* for *tuum*, Biadego makes *hoc* agree with it, and argues that Guarino could not write of *hoc natale solum* when he had left Verona, as he did in 1428. But this *hoc*, like the one in the previous line, is the object of *sinat*, and does not agree with *solum*.

## Notes on Various Works of Art

signature 'Opus Pisani Pictoris' the third word was read 'Victoris' meets with the scorn which it deserves at Signor Biadego's hands. I still think that the name Vittore arose out of the signature on the picture at Berlin, in which the four letters PISA are said to be in a different hand from the rest. If they are due to a false restoration made before Vasari's time the source of the error may well lie here. Among further biographical details which are now available from the records I note that Pisanello appears among his Veronese fellow citizens as making contributions to the monastery of S. Maria in Organo in January, 1435. It was in that month that he sent a wedding present to Leonello d'Este from whom we knew not where until this entry was discovered. The entry of 10th August, 1423, is further interesting, since it gives us the name of Pisanello's father as Puccio. This is confirmed by a document of 8th July, 1424, a deed drawn up at Verona between the Master Antonio called Pisanello, *pictor egregius*, and his mother Elizabeth, recording her acknowledgment of a debt to him of 600 gold ducats, representing his paternal inheritance. The document names his father 'ser Puccinus condam Johannis de Cereto Civis et habitator in Civitate Pissarum.' Thus the Pisan paternity of Pisanello is finally settled. But, unfortunately, the same document makes the date of his birth once more uncertain. Puccio or Pucino, it says, made his will, constituting Antonio his heir, on 22nd November, 1395. We do not know, by the way, whether this date is reckoned by the Pisan or by the common era; if by the former, then it is equivalent to 22nd November, 1394. In any case the artist was born before 22nd November, 1395, not in 1397 as had been calculated from the census-list first published by Signor Biadego. The new document, an original deed, is doubtless more trustworthy on a point of this kind than a census-list. Signor Biadego further argues that Pisanello must have been born at Pisa. That seems to be not quite so certain; his mother was Veronese, and his father must have had relations with Verona. The artist may well have been born during a sojourn of his parents in Verona. Otherwise would Guarino have called Verona his native place? Anyhow, his Pisan paternity was enough to give him his nickname. It may be noted in passing that the few references, in Vasari and elsewhere, to his connexion with Pisa, hitherto vague or doubtful, attain a new significance, into which I cannot enter here.

M. J. de Foville<sup>4</sup> has shown convincingly that the medal of Gianfrancesco Gonzaga has been dated too late, by myself among others. He disposes effectually of various arguments for a late date drawn from the titulature on the medal, and dates it to 1439 or the beginning of 1440. It would thus be the second medal by Pisanello;

<sup>4</sup> 'Revue Numismatique,' 1909, pp. 406-410.

and its rather archaic style, in which, as in the composition of its reverse, it comes extremely close to the Palaeologus medal of 1438, favours M. de Foville's hypothesis. The only objection to it, that the arrangement of the inscription indicates a rather later date, cannot be regarded as of much force. When M. de Foville wrote, he did not know that Pisanello was in the service of the Gonzaga at a much earlier date. In the light of the new facts Signor Biadego thinks the medal may have been made soon after 1432, to commemorate Gianfrancesco's elevation to the rank of marquis. I prefer (and so, I am informed, does M. de Foville) to retain the Palaeologus medal as the first, partly for the reason that I think it was the great medallions of Palaeologus's own predecessors that suggested the form which his portrait should take. Pisanello was consciously continuing the series of Roman Imperial medallions.

Finally, I must refer briefly to an extremely conscientious dissertation by Dr. K. Z. von Manteuffel, 'Die Gemälde und Zeichnungen des Antonio Pisano aus Verona' (Halle a. S. 1909). This will be found indispensable on account of its very careful analysis of the drawings. The author will, I think, find few to follow him in his rejection of the St. Eustace of the National Gallery as not from the master's hand. If ever a picture was signed all over, this is so. But what were a doctoral dissertation without its little sensation?

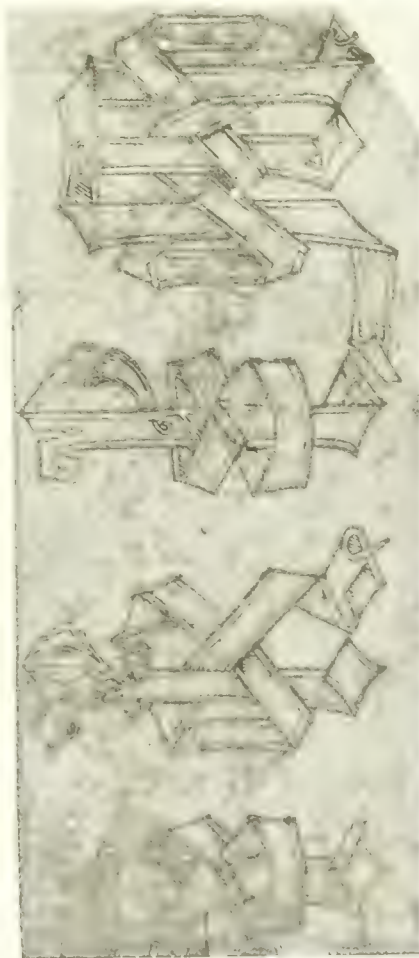
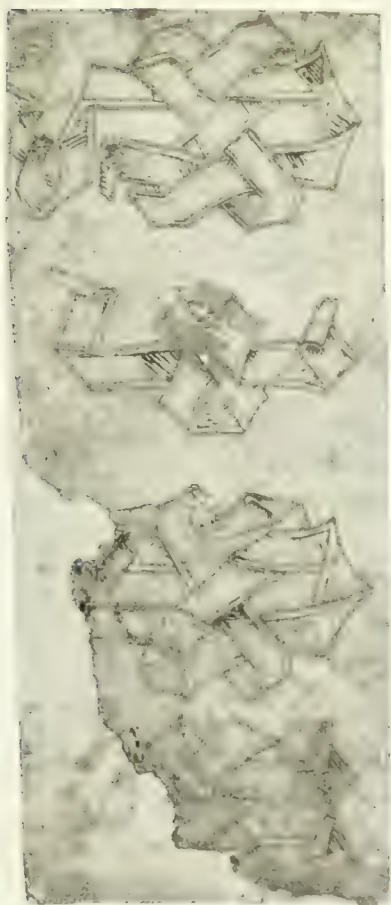
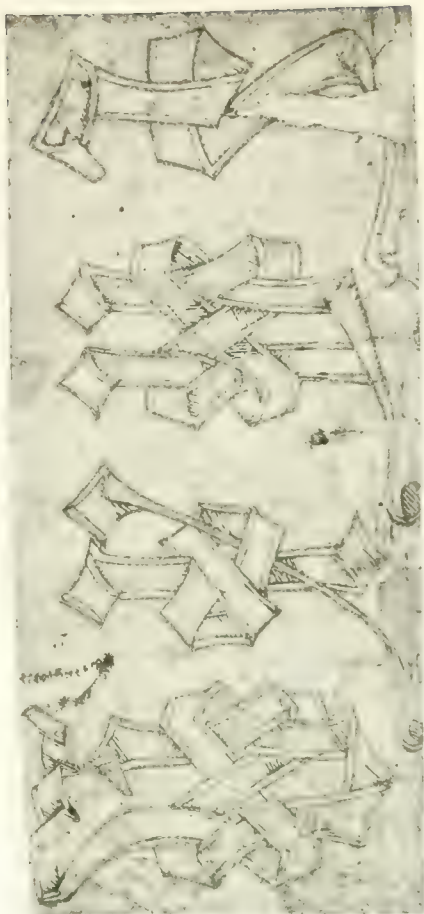
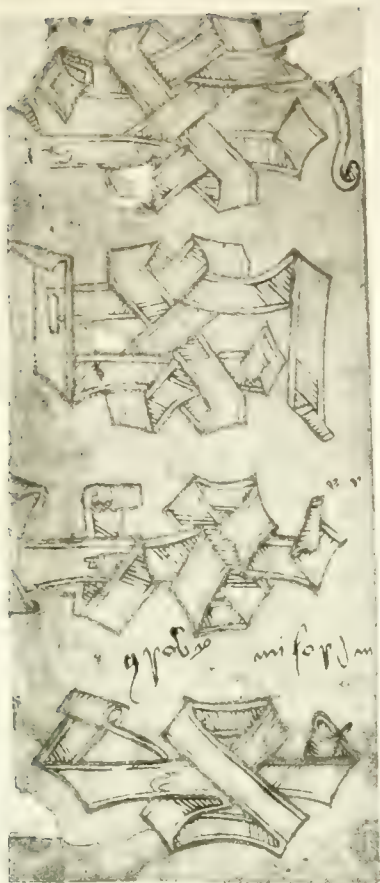
G. F. HILL.

### TWO WOODCUT ALPHABETS OF THE FIFTEENTH CENTURY

A SELECTION from the library of the late Mr. Thomas Gray, of Dowanhill, Glasgow, sold at Sotheby's on June 28th, included two early woodcut alphabets, the first of which is dated 1464, while the second, though undated, may be referred by the technical evidence of its cutting and printing to approximately the same date. The condition of the stained and time-worn paper on which both sets are printed suggests that they have been kept together for centuries, and there are external indications, almost amounting to evidence, that both were in the possession of the same English owner about 1700. The calf volume in which both sets are at present mounted is evidently of the nineteenth century. The book was bought by Mr. Quaritch for the large sum of £1,520, and I owe to his courtesy and to that of its new owner, Mr. C. W. Dyson Perrins, of Davenham, Malvern, an opportunity of examining it at leisure.

The dated alphabet is a second example of the famous alphabet with grotesque figures, hitherto supposed to be unique, which is preserved in a mutilated condition in the Print Room of the British Museum. I have already described this









## Notes on Various Works of Art

alphabet in great detail on two occasions,<sup>1</sup> and now only wish to place on record such additional data as are supplied by the second impression which has recently come to light. It will be remembered that in the British Museum set the letter S is entirely wanting, while only fragments of A, T and V are preserved. The Gray set is complete and intact, except that the left lower corner of N has been torn off. The letters, as at present preserved, are in pairs, with an interval of 6-7 mm. between the two letters, but no margin at all outside them. The first three sheets are badly soiled and very dark in colour; the remainder of the paper is also soiled and rubbed, but lighter in colour; a few letters are slightly worm-eaten. An early owner has interpreted each composition by writing a distinct Gothic letter upon it towards the top. The prints being mounted on the leaves of the album, it is impossible to say whether a watermark exists. The complete preservation of the letter A in this set is important, since it confirms my hypothesis that the original, like the two early copies, must have borne the date 'm cccc lxiiij.' The characters, especially the second and third 'c' and the 'i' following the 'x,' are indistinct, and the late copyist, of Bagford's time, may be excused for making a muddle of it in his transcript, but with the aid of the published contemporary copies—a woodcut copy at Basle and an engraved copy by the Master of the Banderoles at Bologna—we can interpret the date, in itself somewhat obscure, with certainty. The designs of the other letters missing in the British Museum were already known at second hand through the Basle copies. The auctioneer's description of this alphabet as a block-book is misleading, since there is ample evidence that it was originally issued in the form of three oblong sheets, each containing eight compartments, and too large to have appeared in book form. In technique it is strictly analogous to some of the block-books, but so are many separate woodcuts of the fifteenth century.

If I may digress for a moment, and refer to the early manuscript inscription on the letter L in the British Museum alphabet, I would say that common-sense demands the reading 'London' and 'Westminster' and not the more far-fetched explanation of the second word favoured by Willshire. There was evidently some satirical intention in the writer's mind when he gave the name 'Westminster' to the sad and prostrate figure trampled on and prodded with a sword by the erect and energetic 'London.'

The second alphabet in the Gray volume, which Mr. Dyson Perrins kindly permits me to reproduce, consists of six sheets, measuring 80 by 190 mm., each

containing four letters placed near together and not divided by lines. The A and B are mutilated at the top, but most of the letters are in good preservation. They are unevenly printed, some lines being darker than the average colour, which is a pale and watery brown. The hatching on the shaded portions of the letters has been retouched in several places with pen and ink; this was very likely done by the schoolboy or other irresponsible person who scribbled words between the letters on the second and fourth sheets, for the colour and quality of the ancient ink is just alike in both. The letters, thoroughly Gothic in spirit, are formed of stiff ribands or scrolls twisted in a complicated manner; the S is formed of two distinct scrolls connected by a staff. This alphabet, so far as I am aware, is undescribed, but I had conjectured its existence twelve years ago, when I became acquainted with the late copies from it which are preserved in two volumes of the Bagford Collection (Harl. MS. 5934, 5966) now in the Department of Printed Books in the British Museum. The copies, slightly larger than the originals, are bad, and only give a rough idea of the original outlines; Bagford's woodcutter shirked, especially, the correct form of the long ornamental terminations to certain letters. He has placed each letter in a square by itself, with border-lines, measuring 86 by 74 mm., and arranged the letters in sixes, three rows of two each, placed upright, the entire group measuring 263 by 147 mm.; he has thus departed entirely from the original arrangement, in which the letters stand in fours placed oblong. In spite of this divergence, the practical object of which a glance at the *format* of Harl. 5934 will explain, it appears to me certain that Bagford knew the very two alphabets, then as now preserved together, which have recently come into the market.

CAMPBELL DODGSON.

### SAMUEL COLLINS, THE MINIATURIST

THE date of the death of Samuel Collins, the miniature painter, has hitherto been very uncertain. Bristol was his native town; he was the son of a clergyman and was educated as an attorney. He practised as a miniaturist at Bath, where he taught Ozias Humphrey, and the latter succeeded to his connexion when Collins settled at Dublin about 1762. Subsequent to this date nothing definite concerning Collins is recorded in the usual works of reference. Redgrave, in his 'Dictionary of Artists of the British School,' says, 'About 1762 he removed to Dublin. . . . The Royal Academy was founded shortly after; but if he then survived, he never appears as an exhibitor.' Bryan's 'Dictionary of Painters and Engravers' states that 'About 1762 he removed to Dublin. . . . His death is not recorded.' Dr. Williamson, in his 'History of Portrait Miniatures,' says: 'About

<sup>1</sup> 'Grotesque Alphabet of 1464,' reproduced in facsimile from the original woodcuts in the British Museum, with an introduction by Campbell Dodgson. Printed by order of the Trustees, 1899. 'Catalogue of Early German and Flemish Woodcuts in the British Museum,' Vol. i, p. 124.

## Notes on Various Works of Art

1762 he removed to Ireland. . . . He is believed to have died in Ireland.' 'The Dictionary of National Biography' affirms that he flourished till 1780.

The result of this uncertainty as to Collins's fate has been that many miniatures executed long after he was dead have been ascribed to him, apparently on the strength of the ambiguous signature 'S. C.' For instance, at the exhibition of portrait miniatures held at the Burlington Fine Arts Club in 1889, miniatures bearing the dates 1770, 1774, 1778 and 1786 were catalogued as signed examples of Samuel Collins's work; and two of these were similarly described at the exhibition of 'An Historical Collection of Miniatures and Enamels,' held at the Fine Art Society's, New Bond Street, in 1892. None of the above-mentioned works could, however, have been executed by Collins, for an advertisement in 'The Dublin Mercury' for February 9th, 1769, states that 'the house where the late Samuel Collins, miniature painter, lived, on Summerhill, is to let.'

It therefore appears likely that Samuel Collins died in 1768.

The initials 'S. C.' immortalized by Samuel Cooper, were those of at least two British miniature painters working in the latter half of the eighteenth century, besides Collins; namely, Samuel Cotes, who was born in 1734 and died in 1818, and Miss Sarah Coote, who exhibited at the Royal Academy and the Incorporated Society of Artists from 1777 to 1784.

B. S. LONG.

### A NEW GUARDI AT MUNICH

ESPECIAL historical as well as artistic value attaches to the picture recently purchased for the Munich Gallery, as it in all probability represents a Venetian gala concert given in 1782 in honour of the Grand-duke Paul and Duchess Mary Feodorovna (afterwards Emperor and Empress) of Russia, who travelled to the City of the Lagoons under the name of 'Conti del Nord.'

During their stay in Venice the Republic entertained them with a variety of festivities of the most lavish description, regattas on the Grand Canal, a bull-fight in the Piazza S. Marco, a banquet served in the theatre of S. Samuele and a musical performance. A most circumstantial description of this festive programme is to be found in a contemporary brochure, entitled 'Du Séjour des Comtes du Nord à Venise,' which consists of letters of Mme. la Comtesse Douairière des Ursins et Rosenberg, addressed to her brother, Mr. Richard Wynne, in London, in 1782. Two of the chief incidents of the entertainments inaugurated in honour of the Conti del Nord and described by the Comtesse are themes of Guardi's paintings—namely, the bull-fight in the Piazza transformed for the occasion

into an arena<sup>1</sup> (this work is now in a private collection in New York) and the gala concert which is the subject of the picture now in the Munich Gallery, and here reproduced (Plate).

One or two particulars which the authoress of this brochure gives concerning the concert are of peculiar interest. 'In the evening (*i.e.*, of the 20th January, 1782) always in the same palace (that is, Le Palais des Philharmoniques),' so she writes on page 33, 'an entertainment was given in honour of the illustrious travellers which Venice alone would have provided. One hundred young girls drawn from the different conservatoires . . . sang a cantata before them, accompanying themselves on a variety of instruments. . . .' It is superfluous to continue her account of the performance and of the fashionable audience which waited upon the Conti del Nord on that occasion, as Guardi with his spirited brush has suggested the *cachet* of aristocracy which was such a marked feature of the gatherings of the *élite* of Venetian eighteenth-century society much more tellingly than can be achieved in a verbal description.

Turning our attention now to the reproduction, we will first point out that the gentleman and the lady to the extreme right of the composition, seated on a kind of a throne opposite the choir, represent the Grand-duke and Duchess of Russia. In the picture, still more than in the illustration, they are the cynosure of the public gaze. The general handling, as well as the *chic* and *brio* with which the figures are grouped, recalls other works of Guardi, such as the brilliant *Reception in the Sala del Collegio* of the Ducal palace (Musée du Louvre) and the *Masquerade in the Ridotto* (collection of M. Edouard Kann, Paris), which is perhaps the most typical image of the frivolous *fin de siècle* Venice which we owe to Guardi's brush. The picture which seems most directly to challenge comparison with the one here reproduced is, perhaps, the one of the Mond collection, representing the audience of Pius VI, which took place in the same year as the visit of the Conti del Nord, namely in 1782. The setting of both compositions is very similar. There is this difference, however: the figures of the Venetian Senators, who wait upon His Holiness the Pope, are somewhat stiff and wooden, whilst those with which the Munich picture is enlivened are executed with the greatest dash and boldness. Judged by the reproduction, the painter may possibly be open to the charge of overcrowding the picture, but allowance should be made for the loss of the gaily coloured rococo costumes which it suffers by the process of reproduction.

As Guardi's works slowly gravitate towards public museums, it may be hoped that other of

<sup>1</sup>For reproduction of this picture see the writer's article on Francesco Guardi ('Gazette des Beaux-Arts,' December, 1908, p. 495).





A VIEW OF THE GREAT  
HALL, THE MUSEUM









"SACERDOTESSA" - C11121



THE TRENHAM STATUE AND  
THE "SACERDOTESSA"



## Notes on Various Works of Art

his works illustrative of the eighteenth century in Venice will come to light and be added to the already imposing list of some fifty *tableaux d'apparat* which have been so far traced, and perhaps some day the lost masterpiece of the painter representing the Council Chamber of the Ducal Palace, where the *Paradise* of Tintoretto fills a wall, will emerge from its hiding-place. No less an authority than John Addington Symonds<sup>2</sup> has singled it out for special

mention and description in his work on the Renaissance in Italy, paying a handsome tribute to Guardi's unrivalled skill in recalling the life of a vanished and irreparable past, now in canvases showing the gorgeous pageant of Venetian State and Church ceremonial, now in representations of the amenities and pastimes of his fellow-citizens. Its recovery would be therefore doubly welcome to all students.

GEORGE A. SIMONSON.

<sup>2</sup> See J. A. Symonds' 'The Renaissance in Italy' (Smith, Elder and Co., 1905), p. 262.

### ❧ LETTER TO THE EDITORS ❧

#### THE TRENTHAM STATUE AND THE SACERDOTESSA

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—I enclose two photographs of a statue—the so-called *Sacerdotessa*—in the Room of Inscriptions, Uffizi Gallery, Florence. Your readers may be interested to compare them with the statue, acquired from the Trentham Sale, 1907, and now in the British Museum. That statue was published in THE BURLINGTON MAGAZINE, vol. xii, No. 60, p. 333, March, 1908, by Sir Cecil H. Smith—'A Greek Statue from Trentham'; and by Professor E. A. Gardner in the 'Journal of Hellenic Studies,' vol. xxviii, p. 138, plates xxvii and xxix, 1908—'A Statue from an Attic Tomb.' The full-face photograph I enclose is that sold in the Gallery, Florence, the profile view of the statue has been made expressly for me by the kindness of my friend Mr. O. H. Giglioli, Inspector of the Pitti Gallery.

The likeness of the back view of the Florence statue to the one from Trentham is striking, but

I have not been able to get a photograph of it as the figure stands with its back to the wall and does not revolve on its pedestal.

There seems to be no known official record of the acquisition of the Florentine statue nor of the restoration that it has undergone. Possibly a search among the archives of the Gallery might disclose some record of the kind. Certain restorations are fairly obvious—*e.g.*, the head and its drapery down to the neck, part of the left hand and the patera it holds, parts of the feet and sandals. What seems to be the original portion of the figure is of a good period of art and remarkably like that of the statue from Trentham.

I do not know whether this likeness has been noticed before. It forced itself on my attention during a recent visit to Florence.

I am, yours faithfully,

MARIA MILLINGTON EVANS.

Britwell, Berkhamsted,

Herts.

### ❧ ART BOOKS OF THE MONTH ❧

BRITISH PORTRAIT PAINTING TO THE OPENING OF THE NINETEENTH CENTURY. By M. H. Spielmann, F.S.A. London: The Berlin Photographic Company. Two vols. folio. 131 photogravure plates. Price 25 guineas.

MUCH has been written about individual portrait painters of the British school of painting, but hitherto very inefficient attempts have been made to give a consecutive history of British portrait painting from early days, and to show how the better-known painters fall into their places in the course of the nation's artistic progress. It was felt that such a task could hardly be entrusted to a more competent authority than Mr. M. H. Spielmann, who for so many years has ranked high as a critic of penetrating acumen and indefatigable research. The history of British portraiture before the days of Hogarth presents a field with so much virgin soil that we were led to hope, perhaps to an undue extent, for some interesting revelations from Mr. Spielmann. In this

portion of the great work before us we must, therefore, confess to a sense of some disappointment, as Mr. Spielmann tells us really nothing very new, and is even in some minor points a little behind the time.

Starting in the earliest days, Mr. Spielmann makes but little attempt to add information to the essay on early English portraiture contributed by the present writer to the catalogue of the recent Exhibition of Early English Portraiture at the Burlington Fine Arts Club. This may be complimentary to the compiler of that catalogue, but this essay was so much in the nature of an explanatory inquiry, that we ventured to hope that a writer of Mr. Spielmann's knowledge could have added materially to the history of the period. Mr. Spielmann remains quite undecided on the question of the portraits of Richard II at Wilton House and Westminster Abbey. Though he mentions the name of Beauneveu in connexion with the latter, it is only to dismiss the suggestion

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without any explanation as to why such an attribution should have been made. Again, in the case of the portrait of Lady Margaret Beaufort at the National Portrait Gallery, which Mr. Spielmann would ascribe to a German artist, he fails to note that this lady never left her native country, so that, whoever the painter may have been, the portrait must have been taken in England. By some self-denying ordinance Mr. Spielmann decided to exclude from a history of portrait painting in England any account of Holbein and his work in England, as at a later date he also excludes Van Dyck, Kneller and Lely. This makes his study of British portrait painting in the Tudor and Stuart periods very fragmentary and rather perfunctory, and seems to carry the question of nationality rather too far. We could have wished from Mr. Spielmann's pen some notice not only of the commanding influence of such artists on the whole course of painting in England, but also of the gradual Anglicization of these foreign artists themselves. Each period, especially in the late seventeenth and early eighteenth centuries, showed not only its fashionable artists in London, but in great local urban centres of the provinces, where painters strove to imitate the style then most in vogue. Of these local artists Mr. Spielmann tells us nothing, not even of those artists in the Eastern Counties, who have lately been revealed by the Rev. Edmund Farrer in his work on Suffolk portraits. Mr. Spielmann tells us nothing about the painting schools of Thornhill and the St. Martin's Lane Academy, and the painters, like Jack Ellys, who were considered in their time superior as portrait painters to Hogarth himself. Another branch of his subject, with which Mr. Spielmann deals in a somewhat perfunctory way, is the important subject of limnings or portraits in miniature, one of the glories of British art. Here Mr. Spielmann too obviously depends on the book of Dr. G. C. Williamson, and has recourse for his specimens mainly to the collection of Mr. J. Pierpont Morgan, in each case a very unsatisfactory course to pursue.

We do not wish to depreciate Mr. Spielmann's labours in this portion of his work, but to indicate directions in which it might be carried further, and expanded. We feel, however, obliged to note some errors which are somewhat surprising in one so noted for accurate and careful work. The portrait of Edward Grimston by Peter Cristus still belongs to the Earl of Verulam, and is not among the pictures purchased by the late Mr. Salting, and bequeathed to the nation. The original portrait of Bishop Foxe, by Joannes Corvus is at Corpus Christi College, Oxford, together with the copy, which Mr. Spielmann notes. There never was an excellent picture of *Sixteen Constables of Queenborough Castle* at Penshurst,

by Lucas Cornelisz. A series of sixteen or seventeen portraits of Constables was painted for Sir Edward Hoby, at the close of the sixteenth century and dispersed, one only of these rather indifferent paintings finding its way to Penshurst. Federigo Zuccaro drew a portrait of Queen Elizabeth, but was never Queen's painter. Isaac Oliver was born at Rouen, in France, not at Rome, as in the text. The portrait of Robert Ker, Earl of Ancrum, by John Ecks, which Mr. Spielmann mentions, is at Newbattle Abbey, and not at the National Portrait Gallery.

When Mr. Spielmann reaches William Hogarth he is on surer ground, and from this point to the end of the book we have an illuminating and adequate account of the portrait painters of the British school. It may be that there is little new to be said, but Mr. Spielmann finds something, and we would recommend specially to our readers his searching and brilliant criticism of George Romney, and his work. Sympathetic attention is also given to such under-rated artists as Thomas Hudson, Nathaniel Dance, Benjamin West, L. F. Abbott, and a special mention is made of the excellent portrait work of the Scottish painter, Andrew Geddes. Mr. Spielmann is, we think, a little unjust to that side of Sir Thomas Lawrence's art which seems to us to merit most commendation, that of his male portraits, but he is justified in not sparing the affectations of Cosway and the futilities of his period.

Mr. Spielmann will, however, we feel sure, forgive us if we turn from his text to the long series of magnificent photogravure plates, which form the bulk of these two impressive volumes. The Berlin Photographic Company has for many years held one of the highest places for the excellence of the results achieved in the direction of photographic reproduction of pictures. It may be doubted however, if any series can show such uniform excellence as the 131 plates contained in these two volumes. A great number of these plates, many after Reynolds, Gainsborough, Romney, Raeburn, Hoppner, Lawrence, and other better known painters, reproduce a selection of their finest paintings, which are well-known to all connoisseurs. Comment on these is therefore needless, except to say that these alone would make the volumes valuable and justify their price. The plates illustrating the earlier history of British portrait painting do not seem to be so well selected from the point of view of attraction, though no portrait reproduced is unworthy of interest in itself. Some, however, are of special importance, such as *Edmund Butts*, by John Bettes, in the National Gallery, *George Jamesone*, by himself, in the Scottish National Portrait Gallery, *Sir William Bruce*, by John Michael Wright, and *William Aikman*, by himself, also at Edinburgh. We think that a more interesting example might



have been found of Cornelius Johnson, or Janssen, than the so-called portrait of Lady Falkland, here reproduced. The portrait also of Nathaniel Lee, the actor, by William Dobson, belonging to the Garrick Club, is curious and full of artistic interest, but hardly illustrative of Dobson as a successor to Van Dyck. The absence of portraits by Van Dyck, Lely and Kneller, seems to make the early representation rather scrappy and unintelligible. In the case of Edward Bower it would have been better to have reproduced the portrait of *Charles I at his Trial*, from Belvoir Castle, as that version bears the artist's signature. Highmore could have deserved a plate better than Arthur Pond, and Sir James Thornhill, to take another instance, might have replaced Tuer's unpleasing portrait of Sir Leoline Jenkins. We are surprised to find Gainsborough's famous portrait of Colonel St. Leger still described as at Hampton Court Palace, whence it was removed to Buckingham Palace nine years ago.

LIONEL CUST.

THE ARCHITECTURAL ASSOCIATION SKETCH BOOK, 1909. Edited by G. C. Horsley, Theodore Fyfe and W. Curtis Green. £1 is. The Architectural Association.

THE Architectural Association Sketch Book carries through another year its detailed record of ancient architecture, in a volume of some seventy plates. Of these drawings, those that have kept closest to severe line-work, avoiding all attempts at picturesqueness, are the more successful: wash drawings and other elaborations seem hardly so suitable for this kind of reproduction. The frontispiece, for instance, has proved too difficult for the process, and is, moreover, marred as a drawing by a tendency to meaningless strokes and dots, seeming to aim thereby at a 'picturesqueness' that reaches its climax in the letters of its almost illegible title. There is, with one or two notable exceptions, a marked absence of interest in good lettering throughout the book, which is the more surprising since one would expect the intimate study of such work as is here represented to lead to an appreciation of this. There is so much in common between fine lettering and fine architecture that one is inclined, on looking through these titles, to suspect that there may be some missing of the point in all this laborious study of Mediæval and Renaissance art.

These drawings of old work might, for all the interest they show in ancient building, be office-draughts for the execution of some twentieth-century ecclesiastical contract. It is the technical far more than the artistic—if we must separate them—that is to be of real service to us, and one hand-drawing, enforcing clearly and fully, albeit with a wavering line, some piece of difficult or intricate construction, would, while still being a true sketch, be worth ten of

these perfunctorily complete exercises with the T-square and compasses. The temptation of fine architectural drawing is to become an end in itself, and this being so, the question may be not out of place here, 'To what purpose is all this elaborate measurement and transcription of ancient buildings?' Too often the accumulation for professional purposes of useful 'detail' is suggested by the mechanical facility and rapidity of the instrumental delineation, coupled with a striking absence of fine expression of feeling in the 'free-hand' work. As records of ancient work they are doubtless of value, some of them of very great value and interest, but the tendency is to make them over full of drawing and not full enough of close observation. As notes made from actual buildings, and carried on side by side with the other educational work of the Architectural Association, the Sketch Book—and it is not a book of hurried sketches, but of elaborate and painstaking drawings—might become a work of vital interest and information to all students of Architecture. For if, as seems not improbable, much of the work of the Sketch Book is, spread over a series of years, in duplicate, considerable waste of time might have been avoided by some systematized collecting into each volume of careful and trustworthy working drawings of particular problems definitely made for comparison and gathered from as wide a field as possible.

A point rises in connection with instrumental delineation of ancient architecture over Mr. Grace's careful and interesting work at S. Pietro Toscanella. This twelfth-century façade shows the poor make-shift that rules and compasses are when confronted with a work that calls for the most delicate and faithful interpretation eye and hand can give.

The straightening out and filling in of all the ancient lines and sculpture add nothing to our interest in or knowledge of the building; are bound rather, to mislead as to the actual facts.

Plate 66 of the Grimani Palace shows the very clever setting out of this Renaissance front in five bays, a singularly pleasing work, well and fittingly drawn by Mr. Drysdale. Mr. Wray's drawing of the church of the Madonna di San Biagio at Montepulciano, among many good qualities, is noteworthy as showing almost the only attempt at pleasant and suitable lettering. A. H. P.

HISTORY OF THE FAN. By G. Woolliscroft Rhead. (Kegan Paul, Trench, Trübner and Co., Ltd., £4 4s. od. net.)

AT first sight this bulky volume seemed to portend a new edition of Liddell and Scott's Greek Lexicon or a new volume of Dr. Murray's English Dictionary, but it turns out to be a history of the Fan, that 'dainty little plaything,' to use the author's own words, 'this delicate toy, this airy creation of gauze, ivory and paint, frail and fragile almost

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as the flowers kissed by Aurora's son,' 'the rampart from which the fiercest fire of love's artillery is directed.' Truly might Love be fortified within ramparts of such volumes as these, which neither Aurora's son nor Dan Cupid himself could have the strength to displace.

Mr. Rhead has been indefatigable in collecting every item of information possible to swell the Gargantuan feast contained within this volume. He takes us through a long course of the *vannus* and *flabellum*, and cools our weary brain with suggestions of the seductive fly-whisk, and about these objects he fills his garner with the researches of antiquaries and extracts from their writings. It is with the folding-fan, however, that the artist and connoisseur have chiefly to deal, and we strongly surmise that it was these pretty toys, rather than the peacock feather *flabella* of the Popes, or the fly-flap of a Mongol princess, which brought this massive work into existence. Let us concede at once, that folding-fans are a very attractive subject in themselves, especially in a lady's hand or in a lady's boudoir, although they seem out of place and rather piteous in the more masculine restraint of a museum-vitrine or the pages of a lexicon.

THE BURLINGTON MAGAZINE is hardly the place for criticism of such a volume, for the art of fan-painting hardly attains to the front rank either with the artist or the connoisseur. There are some things which are interesting to note, for instance, that the best artists do not paint the best fans—e.g., the fans painted by Rosa Bonheur and Frank Brangwyn. Mr. Rhead is hardly just to the memory of the late Charles Conder, perhaps the only good fan-painter that this country has produced. We fancy that Mr. Conder's fan-leaves will be more highly valued than Mr. Rhead thinks.

The coloured plates are admirably executed and very pretty to look at. The other plates are well printed, but in the absence of colour are not particularly interesting, and in some cases difficult to decipher. The reproduction, for instance, of the famous *Flabellum* of Tournus, in the Carrand Collection in the Museo Nazionale at Florence, gives little idea of the beauty and artistic value of the original.

The book recalls to our memory the elephant-folios published by the late Lady Charlotte Schreiber, and causes us to look back with affectionate regret upon the dainty volume issued a few years ago by M. Octave Uzanne. We usually have something to learn from France.

RENAISSANCE TOMBS OF ROME. By Gerald S. Davies, M.A. London: John Murray, 1910. With 87 illustrations. 21s. net.

THE learned Master of the Charterhouse has produced a work of ripe scholarship and deep research, admirable in arrangement and apart

from a somewhat needless duplication of biographical detail, clear, precise and informing. Yet we close the book with a sense of disappointment, though by no means owing to shortcomings in the work itself. On the contrary, it would be difficult to marshal the history of a complex and somewhat irregular development with greater skill and sympathy; but the geographical limitations imposed by the author exclude nearly all the most memorable tombs of the Renaissance. Roughly speaking the survey extends from 1220 to 1520, beginning with the Cosmatesque movement to which shrewd criticism is applied, and extending to the Sforza monuments in Santa Maria del Popolo. It was a great period; great in Naples, in Florence, in Milan, but in Rome itself, owing to a variety of causes, the tombs contrast unfavourably with those in other capitals. Throughout there is a lack of originality, of inspiration, and of respect.

The whole history of Rome is reflected in these tombs. In a brilliant passage the author shows that the controlling influence and the central fountain of patronage lay in the clergy; hence a lack of variety, exemplified by the fact that only ten *per cent.* of the illustrations represent the tombs of laymen, while, in all, Mr. Davies only reproduces two monuments erected to the memory of women. The mitre becomes a wearisome appanage: and this sameness of subject-matter is enhanced by the supercilious manner in which sculptors who had established a reputation elsewhere consented to monotony and even to frank repetition of motives when summoned to erect monuments for less critical and exacting patrons in Rome. Furthermore, while tolerating the whims and carelessness of sculptors, Rome has suffered more than other towns from ignorance and neglect. Bramante scrapped at least seventy tombs in his ruthless demolition of the ancient Basilica, and the relics in the Grotte Vaticane not only record this deplorable sacrifice of historic art, but they proclaim four centuries of apathetic acquiescence in vandalism on the grandest scale. Moreover the wealth of Rome, together with the piety of visitors and residents alike, encouraged the constant moving and remodelling of tombs and altar-pieces. There are not more than two or three works reproduced in this volume which do not show obvious signs of restoration or mutilation. The fourteenth century is practically a blank for other reasons, but later and more fruitful periods have suffered in the same way. Hundreds of fine things have been ruined, scores have vanished altogether, and it must be admitted that amongst those which survive few stand out as central and acknowledged masterpieces. The tomb of Sixtus IV, however, is worthy of its dignified emplacement, of its distinguished author, and of the great Pope as well—and it has a dual interest from being one of



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the rare monuments which are genuine throughout, also from its being of bronze, a noble material too seldom found in the plastic art of Rome. Nevertheless, Pollaiuolo's *capo d'opera* cannot compensate for the maimed and incomplete specimens elsewhere, still less for those errors of taste and judgment which the sculptor from Tuscany or the north permitted the atmosphere of Rome to impart. Most particularly in sepulchral sculpture are the shortcomings of this Roman environment manifest.

These are indeed melancholy reflections about Renaissance sculpture, but they are inevitable in criticizing this limited group of tombs. A book from Mr. Davies on the analogous tombs of Florence would indeed be valuable, especially if it could be reproduced in portable form; and a well-illustrated critical edition of Gregorovius' 'Tombs of the Popes' would appeal to the author's sympathies and meet a public want. Thus, while one is very glad that Mr. Davies should have written this book, which fills a blank space in the history of art, one may be forgiven for regretting that intuition so just, and research so exacting, should be devoted to a by-path of art in which mediocrity excels. B.

DIE DEUTSCHE KERAMIK DER SAMMLUNG FIGDOR,  
von Alfred Walcher von Moltheim. Wien.  
1909.

THE title covers two long articles on the German pottery in the celebrated Figdor collection, which were originally published in 'Kunst und Kunsthandwerk,' and are now issued in a neatly bound quarto volume comprising 108 pages of text, two colour plates and 145 excellent half-tone blocks. The whole is a sound and scholarly review of the wares of an obscure period in ceramic history, dealing principally with the fifteenth and sixteenth centuries, and in few cases straying beyond the seventeenth. It is only natural that in such a remarkable collection as the Figdor German pottery should be well represented; but there are few private collections so rich in documentary specimens of any branch of art, and of such high importance to the student. In fact, it would seem hardly possible to engage in a serious study of German ceramics without having recourse again and again to the Figdor collection. The first part of the work is devoted to pottery in its more usual forms—vases, dishes and drinking-vessels and articles of domestic use and ornament. It deals with several rare and interesting fifteenth-century examples of the familiar Rhenish stoneware, one of them a tall, pear-shaped vase, on the neck of which are three noble bearded heads in high relief, an early and well-developed specimen of a characteristically German ornament. There are early examples of Cologne wares from the Komödien Strasse workshops and *chefs d'œuvre* of

the masters of Siegburg and Raeren; and among the lighter designs a fine owl-jug, a bear-jug and toad-mug, all of sixteenth-century date, will be of interest to collectors of English pottery. Following on the stonewares come the enamelled wares of Kreussen, Nuremberg, Switzerland, South Germany and Austria, a large class but little understood in this country, where we have been content to mass them together under the vague and misleading title of Hirsvogel ware. Our learned author takes pains to show how they may be distributed among their proper factories. Oswald Reinhart and Paul Preuning, of Nuremberg, are given their due, the wares made in Salzburg, Styria, Salzkammergut and Upper Austria are differentiated, and the vexed question of the relationship of Augustin Hirsvogel with the potter Hans Nichel is discussed at some length. It is a large subject and in the present work it is treated in a summary fashion, but a casual reference to 'Bunte Hafner-Keramik,' also by A. Walcher von Moltheim, tells the reader where further information may be sought. The second part of the book is devoted to terracotta reliefs and tiles, but chiefly to that peculiarly German branch of the art, stove-tiles. The principal interest in these, as indeed in most of the early German pottery, lies in the relief ornaments which are often powerful and spirited compositions. Their inspiration is drawn from the engravings of Dürer, Beham and the *petits maîtres*, and it cannot be denied that they have caught something of the force and virility of their models. At the same time there is a lack of grace and elegance in all this pottery, as indeed there was in most branches of Teutonic art at this period; and though we may enjoy the cultural interest of the work, its skilful craftsmanship and rugged power, it would be difficult to find a single specimen to which the word beautiful would be spontaneously applied. R. L. H.

THE IMPERIAL RUSSIAN DINNER SERVICE. By  
Dr. George Williamson. London: George  
Bell and Sons. 1909. 25s. net.

THE title of this large and important-looking volume is somewhat misleading, for it is only when the book is opened that we find it is a monograph on the service of cream-coloured ware made by the celebrated firm of Wedgwood and Bentley for Catherine II of Russia, and not, as might have been expected, a work on the Empress's world-renowned service of Sèvres porcelain. The Sèvres service is justly considered the most magnificent table-service ever produced, and is stated in the accounts of the factory to have cost the fabulous sum of 328,188 livres. Auscher, however, says that the French Foreign Office Records state even a higher sum of 331,317 livres as being the price for 744 pieces. The Wedgwood service hardly justifies so elaborate a book, though it

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contains much matter that will interest collectors of that ware. There is a long and detailed account of how the great English potter came to be entrusted with the order to make the service, supplemented by correspondence and a well-executed facsimile of the original account, setting-out the cost of the service itself, the expenses of transport, the names of the artists employed, and a translation from the original catalogue, the manuscript of which (in French) is in the Mayer Collection in Liverpool. There is also a complete list of the service and of the views with which it was decorated, with other minor though interesting particulars. A very large number of most excellent illustrations, printed in blue-black, and a frontispiece in colours, which is not quite so satisfactory, add much to the attractions of the book, though the similarity of the objects reproduced, consisting chiefly of dishes and plates, renders the illustrations monotonous. They also demonstrate how unsuited the curved and rounded forms of dish-covers, cream-pots and sauce-ladles are to receive such decorations as views of buildings and landscapes. These are rendered far more successfully in the excellent topographical prints that exist of so many of the places represented on the service. Amongst the list of plates given by the author are : *The Cathedral at 'Jona,' One of the Islands of Mull*, and *'Lima' Castle, Kent*, which will indeed be discoveries to some readers of the book.

C. L.

ENGLISH POTTERY AND PORCELAIN. By Rev. E. A. Downman. 5th ed.: revised and enlarged by A. D. Gunn. Upcott Gill. 6s. 6d. net.

MR. GUNN, the Pottery and Porcelain Expert to 'The Bazaar,' tells us in his preface that his chief aim has been to make a popular book 'thoroughly practical,' that he has added supplementary 'marks' wherever necessary, and supplied 'fresh illustrations of typical specimens.' Since he gives no specific instances of these improvements, he can scarcely expect a reviewer to supply them for him. He has, however, increased the utility of Downman's book by recording 'auction prices,' and it will no doubt gain in popularity by being included in a handy series.

SODOMA UND DAS CINQUECENTO IN SIENA. Studien in der Gemälde Galerie zu Siena mit einem Anhang über die Nichtsienesische Gemälde. Von Emil Jacobsen, Strassburg: J. H. Ed. Heitz (Heitz u. Mündel). 1910. 20 mks.

DR. JACOBSEN is to be congratulated on having here provided the student with an admirable handbook to the Siena Communal Picture Gallery: for he has, in this work, collected into a convenient form a vast quantity of valuable and suggestive

data from the more elaborate and less easily accessible works of his predecessors. The whole essay is noticeable for studied moderation in critical tone, and, although Dr. Jacobsen has the courage of his opinions and ventures frequently to differ very materially from the authorities that have gone before him, his arguments are expressed with a courtesy and taste exemplary in the records of art criticism. As the name of the work implies, a very large portion of it is appropriated to the study of the life, work and influence upon his contemporaries and successors of the painter, Giovanni Antonio Bazzi (Sodoma). Though the learned writer has not added much that is startlingly new to our knowledge of this painter, or of his achievements, many of his remarks regarding the periods to which certain works should be assigned, the persons and the circumstances which may have tended to produce certain results in his development are of great suggestive value in our estimation of him and of his importance in the history of art. Dr. Jacobsen contests several hitherto-accepted points and proposes some variations in the dates and lengths of sojourns of Bazzi in the great art centres of Milan, Florence, Rome and elsewhere, which, if not wholly acceptable to the critic at first sight, are at the same time not so impossible as to be dismissed without a thought. Thus a visit to Florence on the way from Milan to Siena, though not supported by any recorded fact, is quite credibly reasonable: and to this visit Dr. Jacobsen attributes the strong Florentine traces so evident in his early works, such the earlier *tondi*: *The Descent from the Cross* (Siena Academy) and the *Sack of Monte Cassino by Totila* (Monte Oliveto Maggiore). How far Dr. Jacobsen is justified in tracing actual Sodomesque influences in Piero di Cosimo's *Perseus and Andromeda* is another, and a more debatable question; and the learned doctor is certainly wrong in saying that there are no traces of Beccafumi's work on the principal side of the *S. Sebastian* banner, for nothing could be more convincingly characteristic of that master than the small figures in the lower corners of the composition: clearly an addition, and not an improvement. Dr. Jacobsen carries the reader skilfully through this period of admittedly decadent Siennese art; a period when foreign influences breaking in upon ancient tradition ultimately led to its destruction. With considerable skill he has collected a good deal of information regarding works by the same masters in other galleries of Italy and elsewhere. With regard to Andrea Piccinelli (Brescinino), to whom Dr. Jacobsen devotes several interesting pages, we may add one other fine example which appears to have escaped the writer's notice, namely, the remarkable polygonal panel in the possession of Baron Boxall, 14 Cambridge Square, W. This panel, long attributed to Sodoma and sold at Christie's more than once under such



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an attribution, is, without doubt, a remarkably fine example of that clever eclectic.

Dr. Jacobsen continues his studies in the Siena Gallery with a brief account of the paintings: (1) other than Siennese: and (2) other than Italian: which form a small but important appendage to this collection; a gallery otherwise somewhat unique in its expression of a wholly *local* art-history. His corrections of attribution and still more of the dates given in the 'Authorised Catalogue' are of considerable use to the student; it is rather remarkable, however, that one of the most imposing of these paintings, that of *Queen Elizabeth* by Zuccaro (?), is entirely ignored by the learned doctor.

It is unfortunate that the illustrations to this work, of which there are perhaps rather too many, are not better reproduced. R. C.

**THE STYLES OF ORNAMENT.** By Alexander Speltz. Edited by R. Phené Spiers, F.S.A., F.R.I.B.A. Batsford. 15s. net.

MR. PHENÉ SPIERS revises and edits an English version of the second edition of Alexander Speltz's work on ornament. A previous edition appeared in America in 1906, but has not been for sale in England. The work is of an encyclopædic character, and is copiously illustrated with crowded plates. The volume indeed mainly consists of plates and somewhat inadequate descriptive tables referring to them, from which dates are for the most part omitted. Since the book is arranged principally according to time in but three divisions, Antiquity, the Middle Ages and Modern Times, and subordinately according to country, many plates contain examples widely separated in time, without further classification. Unfortunately, also, the descriptive sheets seldom face the plates which they identify, thus causing the reader great inconvenience and annoyance. Why the scientific system of placing all the plates at the end of the volume should not be adopted in purely utilitarian publications of this kind it is impossible to explain. Mr. G. M. Ellwood considers the book 'of the utmost value for constant reference to all historic styles and an endless source of inspiration to the designer of to-day.' We prefer Mr. Spiers's more sober judgment that the illustrations 'evinced the remarkable industry and knowledge of the author.'

**IN LOTUS-LAND, JAPAN.** By Herbert Ponting. Macmillan and Co. 21s. net.

THIS very pleasant book is the work of an ardent lover of Japan and a careful observer of her national and home life. In his travels he has wandered far from the tourist tracks—even to the little known land of the Ainu, the still surviving aborigines of Japan; to lovely temples and shrines of saints, and untrodden forests in the wilds of Yezo. The writer has a graphic power of descrip-

tion, and we follow him in his ascent of Fuji, up to the sunrise on its crest, or in his river-boat, shooting the awful rapids of the Katsma-Gava, with a thrill of excitement. The book is enriched by a minute and picturesque account of the art of Japan, past and present, and the beautiful craft of the old swordsmiths; and it contains a tribute to the Japanese women which should do something to dispel the western 'butterfly' idea of them. They are, he says, a wonderful blend of sweetness and strength: and the finest characteristics of the race have their mainspring in the women. The illustrations strike one as somewhat laboured and unspontaneous, especially where they represent domestic scenes; but this is perhaps the most faithful way of showing the ordered beauty of all things in Japanese life. S. C.

**UP HILL AND DOWN DALE IN ANCIENT ETRURIA.**

By Frederick Seymour. Fisher Unwin. 10s. 6d. net.

THIS book, in spite of its ridiculous title, deserves a longer notice than the space which can be allotted here, permits. Sixty-two years have passed since the first publication of Dennis's 'Cities and Cemeteries of Etruria,' which stirred the artistic and antiquarian world so deeply, and remains a landmark in the history of Art. Interest in Etruscan antiquities is worth reviving, and Mr. Seymour's book should bring this about, for he takes the reader over the ground of Etruscan history in a very pleasant way, and one which will be intelligible to the unlearned. Mr. Seymour has nothing new to tell us about the Etruscans. He states the various theories about their origin and their language in a very succinct way, but he wisely makes no attempt at solving questions which have already proved stumbling-blocks to such writers as Niebuhr, Max Müller, and Mommsen. Those travellers who may be instigated by reading Mr. Seymour's book to visit Volterra and the great Etruscan sites between Grosseto and Rome will be greatly rewarded. Volterra itself, Viterbo, Orvieto and Chiusi are all fairly well known. Other sites which were formerly tedious and troublesome to approach can now be reached easily by motor-car.

Mr. Seymour does not confine himself to the Etruscan period, but has something to say about the artistic treasures of later date at Volterra and Orvieto. We would recommend travellers to take this book on travels but for one unpardonable omission, it has no index! L. C.

**RÉPERTOIRE D'ART ET D'ARCHÉOLOGIE**, dépouille des périodiques français et étrangers. Première année, 1910, premier trimestre. Bibliothèque d'art et archéologie.

WE are very glad to welcome the first number of this useful quarterly *brochure*. It should be

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supported by all *amateurs* of the arts, for its object is to supply references to important notices on art subjects which have appeared during the previous quarter in the periodical publications of the world.

### NEW PRINTS

IN his excellent series of Oxford Colleges, drawn in the bird's-eye prospect fashion of Loggan, Mr. E. H. New, so far from slavishly following his great predecessor, has twice adopted a different point of view, which, indeed, gives his drawings an additional value. The *Magdalen* view (21s. net) is taken from the south, in order, no doubt, to show Messrs. Bodley and Garner's St. Swithun's buildings, on the site of old Magdalen Hall, whereas Loggan's view is taken from the west. The latest addition to the series is *Wadham* (15s. net), a drawing which, though taken from the same aspect as Loggan's, necessarily includes the buildings on the south-west, which are subsequent to 1675; and also it omits the picturesque gate which, as Loggan shows, formed a characteristic entrance from the street to the college as originally built. A purist may, perhaps, venture to object that Mr. New's drawings are too charming for strict veracity, because the most modern buildings, when reduced to one common denominator by Birmingham school draughtsmanship, become so like the old as to be quite indistinguishable from them. But, after all, is not this a tribute to the skill of the artist, who has succeeded in producing from extraneous elements an harmonious whole? Mr. New is to be congratulated not only on the quality of his own work, but on the sympathetic exposition it receives in the engravings by Mr. Emery Walker.

A. V.

THE colour reproduction of Holbein's *Henry VIII* (12s. 6d. net) in Lord Spencer's collection would probably prove on comparison the most successful of the Medici Society's later efforts in its excessively difficult task. The detail of such subjects, figured stuffs and elaborate ornament, diverts the eye from recalling too strictly the nicer distinctions of colour-tones, and the enamel-like surface is in itself more amenable to a mechanical process. Until science has gone much further in the transference of colour by imitative processes, no more satisfactory copy of the colour of this portrait, and especially of its pellucid, ultramarine background, is likely to be obtainable on paper by mechanical means, admitting, like those used by the Medici Society, of almost indefinite repetition. The

Society does well thus to avail itself of these relative facilities, but it is not always so successful in its achievements. It has not, for instance, contrived to render so faithfully the general colour-effect of *St. Luke drawing the Virgin* (20s. net) from the version in the Pinacothek at Munich. So far as can be judged from memory, the blue and violet tones are not very accurately given, nor are the flesh tones quite those of the master. But it must be remembered that the Munich picture is not by Roger Van der Weyden, as is stated on the reproduction; it is only an early copy of the original at Berlin. Here, as in the *Henry VIII*, it is the decorated stuffs which, with the miniature-like detail of the landscape seen through the loggia, are reproduced to best advantage. Though inferior to the portrait, the Munich panel is nevertheless a creditable piece of colour-printing. Again, *The Baptism of Christ*, by Patinir, at Vienna (17s. 6d. net), is one of the most entirely successful colour-reproductions that we have seen. The peculiar dull blue harmony which pervades Patinir's picture is here rendered without undue harshness, and the delicate notes of a yellower tint are kept in due subordination. The aggressiveness of the yellows is one of the chief difficulties of colour-printing, so that the success in this case is all the more remarkable. The Society's reproductions of drawings, which it has been recently exhibiting, are, of course, far more exact copies, but such exactness is at present unattainable in colours, except by purely hand-work, and cannot, therefore, be demanded. It must also be remembered that the Society's least successful colour-reproductions are steps towards improvement painfully taken in almost impossible fields. The wisdom of its choice of subjects in some cases may be questionable, but not its patient services as a pioneer in an artistic craft for which there is a great popular demand.

D. P.

THE general impression which we have received from the Medici print, *The Portrait of Georg Giszze*, in the Kaiser Friedrich Museum (20s. net), is good, and seen from a certain distance—as wall-decoration—it gives Holbein's genuine work much better than a monochrome reproduction. The process has, however, scarcely succeeded in this instance in rendering Holbein's art, as his extraordinary qualities, the precision of line and the depth and saturation of the colour do not here maintain their right importance. The reproduction lacks brilliance in comparison with the original. The colour loses the vigour and luminous depth, and the drawing is without Holbein's precision and delicacy.

P. G.



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## ART IN GERMANY

### THE ANNUAL MUNICH EXHIBITIONS

**I**T would be idle for me to suppose that this year's Committee of the large Exhibition of Fine Arts in the Glaspalast has been influenced by my criticism last year. However, I may rejoice that no fault which I then found has now been repeated, and the present exhibition is the most pleasant which has been held in the Glaspalast

for a long time. Though the total number of exhibits in all arts amounts to about two thousand, ample space has been given to each object, and of some eight hundred and fifty oil-paintings almost all are hung on a single line. Indeed a glance at the whole collection gives a better impression of its quality than the individual works quite justify—another example of how much the success of an exhibition depends upon its arrangement.

It is impossible to particularize justly among so many artists. I therefore confine myself to the

## Art in Germany

newer elements, naming one or two little known painters who seem to me especially promising. Rudolph Bém, of Prague, contributes an effective portrait study in red and green, *A Lady before a Mirror*; Max Doermer's carefully painted *Catholic Priest* and Fritz Stattler's *Mrs. M. K.*, a lady in white, are also excellent. Among still-life pictures I note those of Carl Blos and A. de Bouché. Always conservative in character, the Glaspalast Exhibition this year is more sober than usual owing to the abstention of the Club 'Scholle.'

Among other clubs holding exhibitions, the Munich Watercolour Society's is notable for its black-and-white and wash drawings, of which René Reinicke, W. Caspari, and K. Itschner have sent some splendid examples. The exhibition of the Artists of Karlsruhe perhaps attracts most attention by the distinguished names of the members, among whom are Hans Thoma, Wilhelm and Alice Trübner, L. Diel, G. Kampmann, G. Schönleber and others. Five collections of the works of single artists are also on view. Two are posthumous, and afford some general idea of the whole work of the sculptor, Anton Hess, and of the painter, Hermann Kaulbach, both of whom died during 1909. Though there are many examples of Hermann Kaulbach's black-and-white illustrations, the species of work in which he excelled, his exhibition fails to convey the best impression of his talent, owing to the absence of his chief works. He was a sound, if prosaic, draughtsman, but his sentiment is peculiarly German, and it is unlikely ever to gain much intelligent appreciation abroad. Two prominent living artists are also represented by minor work: Ludwig von Löffitz, President of the Munich Academy, exhibits a number of astonishingly versatile drawings, but the popular Munich portraitist, Fritz August von Kaulbach has become too superficial to require serious criticism. 'The First Free Exhibition,' which is located on the top floor of the Schrammenpavillon, shares the fate of similar attempts elsewhere. The sole criterion of admission being the power to hire wall-space in the Exhibition, it is mere empiricism and not unrecognized talent that comes to the front, and the artists' merits may be, and often are, very slight. Some excellent artists, sympathising with the promoters' laudable object—the abolition of unfair preference—have supported the scheme. Otherwise it will suffice if I record my strong disapproval of the character of much of the work exhibited and my contempt for its artistic standard. 'The First Free Exhibition' is as much a market as those of the Glaspalast. To these the Exhibition of the Munich Secession in the Königsberg, which appeals primarily to the amateur of the arts without reference to the vendors, is a welcome contrast.

Among the main supports of the Secession, none is so much in evidence as Franz von Stuck. It

affords one a good deal of satisfaction to notice that if a certain degree of popularity rather impaired this artist's powers some years ago, the harm done was only of a temporary nature. Year by year his aims are taking definite form, his personality is growing stronger, and the more or less odd vagaries are being gradually moulded into a style, distinctly his own, but more sincere and hankering less after easy effects than the manner or manners which he has hitherto followed. The brilliant colour work of Eugene Spiro, of Ulrich Hübner, E. Kirchner, G. Kuehl, E. R. Weiss, Danberger (whose landscape is in the style of W. Trübner), attracts the attention perhaps a little above the rest. And yet there is scarcely one picture in the exhibition of which one would say more than that it is a 'princeps inter pares,' with the possible exception of W. Georgi's magnificent portrait of a lady. She is standing near a table, a window behind her, in a blue 'crinoline' dress, holding and surrounded by blueish and violet flowers. It is a picture that can hardly be overpraised, and besides its fascinating execution and remarkable colour, it boasts of a distinctly national conception. There is now at least one specifically British type of portrait-painting, apparent in the Whistler-Lavery-Charles Shannon evolution; and there are several French, or rather Parisian types; for example, the Boldini-Gandara type. Unless we count the Lenbach style, which is really not indigenous, there has hitherto been no such German type. But Georgi and some congenial artists are at last furnishing us with one, which could have risen nowhere but in Germany, and is comparable with the best foreign work.

Rudolf Schramm-Zittau has developed into a very interesting artist of an unusual class. He made a name for himself as a painter of fowls to such a degree that he has formed several able imitators, for example Koester. It is a surprise to find that this specialist is painting nowadays not only in a different manner, but also quite a different class of subjects—modern street scenes, somewhat in the style of J. F. Raffaelli.

Among the work of painters not yet generally known, the *Mother and Child* by Linde-Walther, an exquisite still life of *Porcelain* by Ad. Thomann, and a most beautiful landscape, handled broadly, without any unnecessary display of cleverness, not only painted but drawn as it were with the brush, by Giulio Beda, attract particular attention. The Secession Exhibition professes to be international, but it contains hardly a dozen foreign canvases, some weird but good Russian work amongst them. The Fine Print Department is very restricted as usual; W. Klemm is improving steadily with his excellent woodcut work in colours. Emil Orlik still stands in the very first rank. Among novelties the woodcuts of Clara Neuhaus deserve notice.

H. W. S.



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